

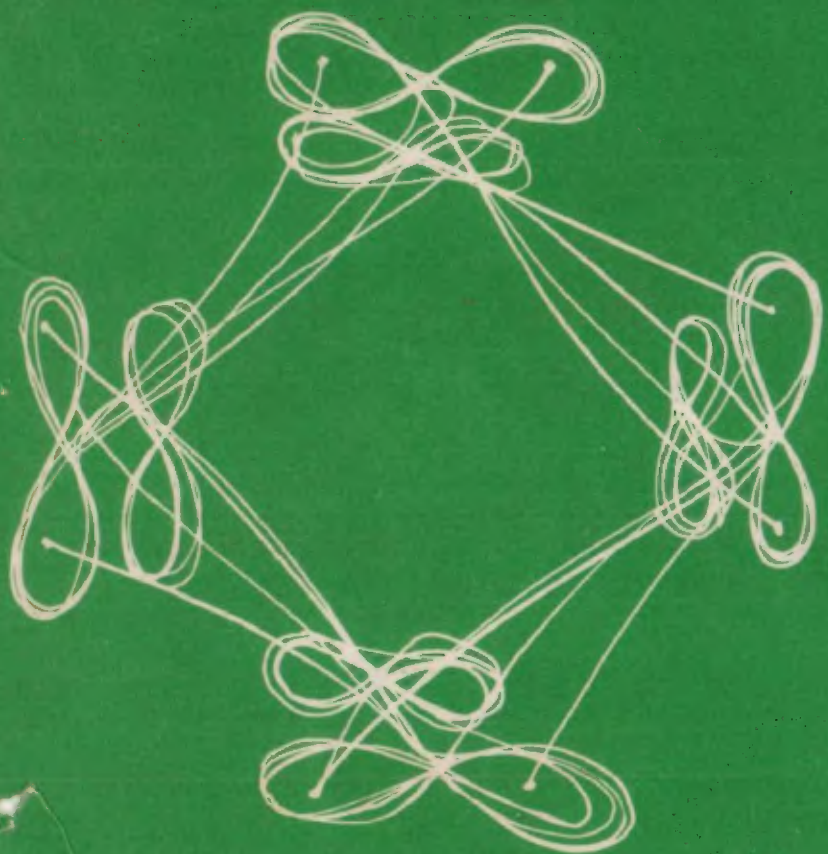
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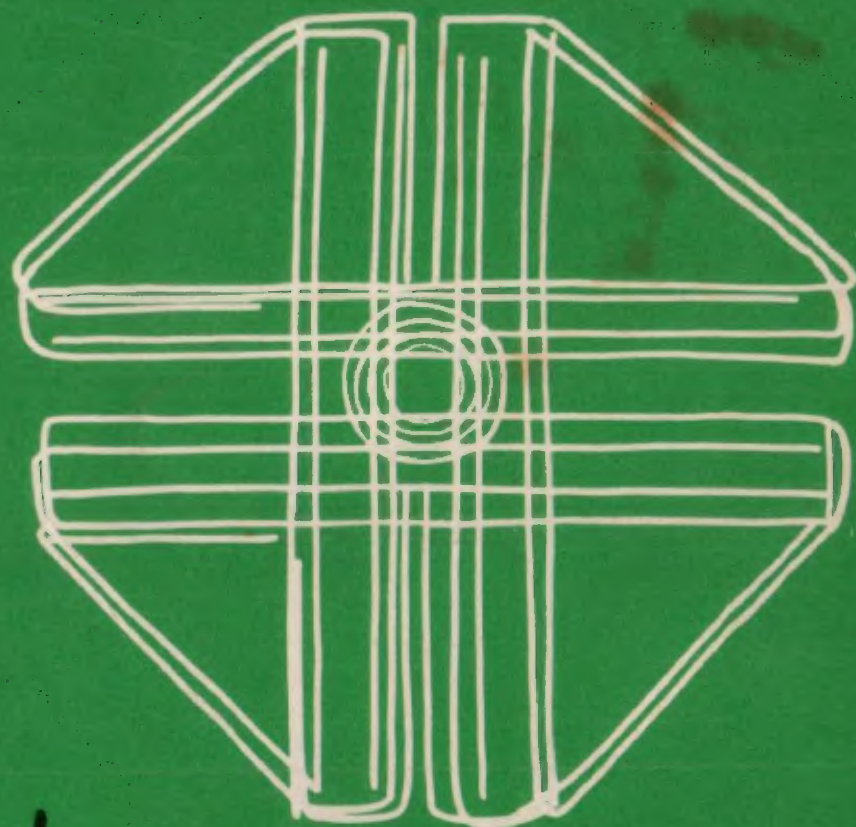
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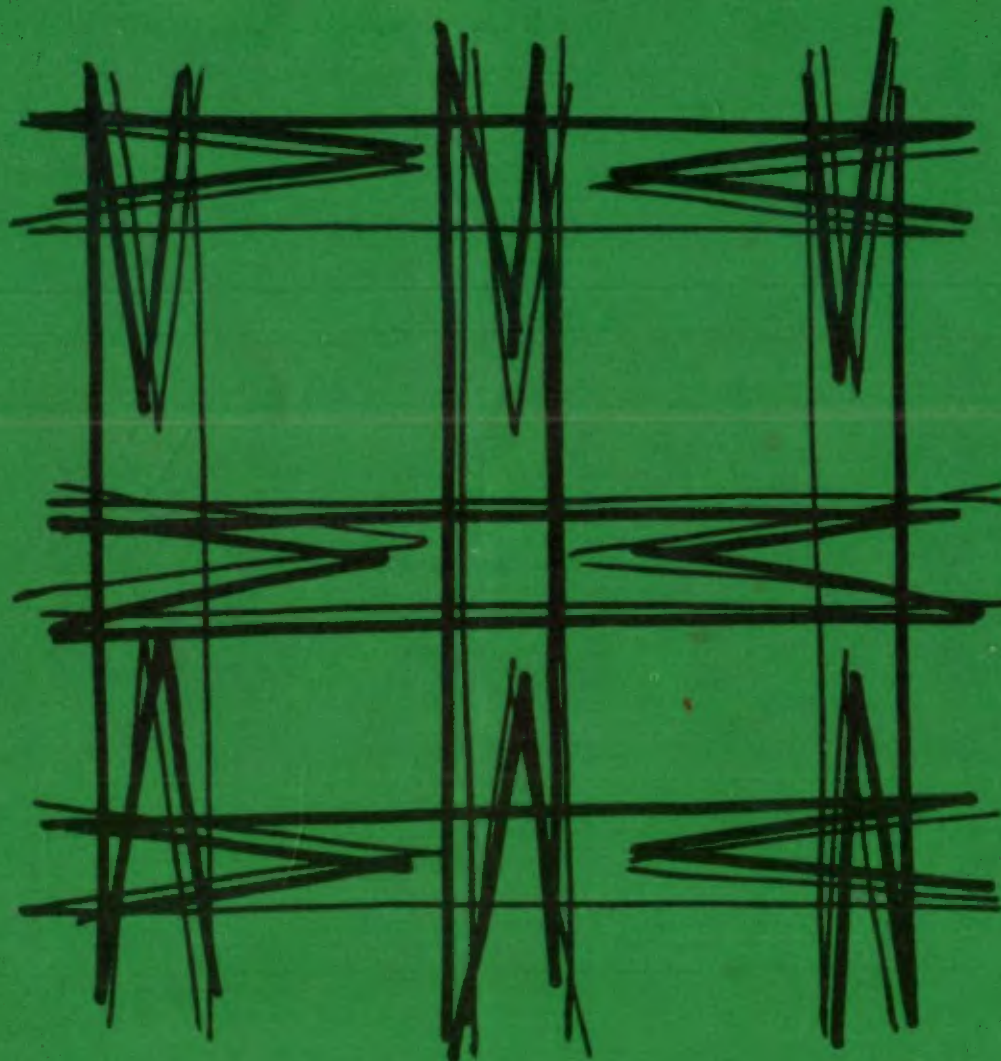
● The Magazine of SQUARE DANCING



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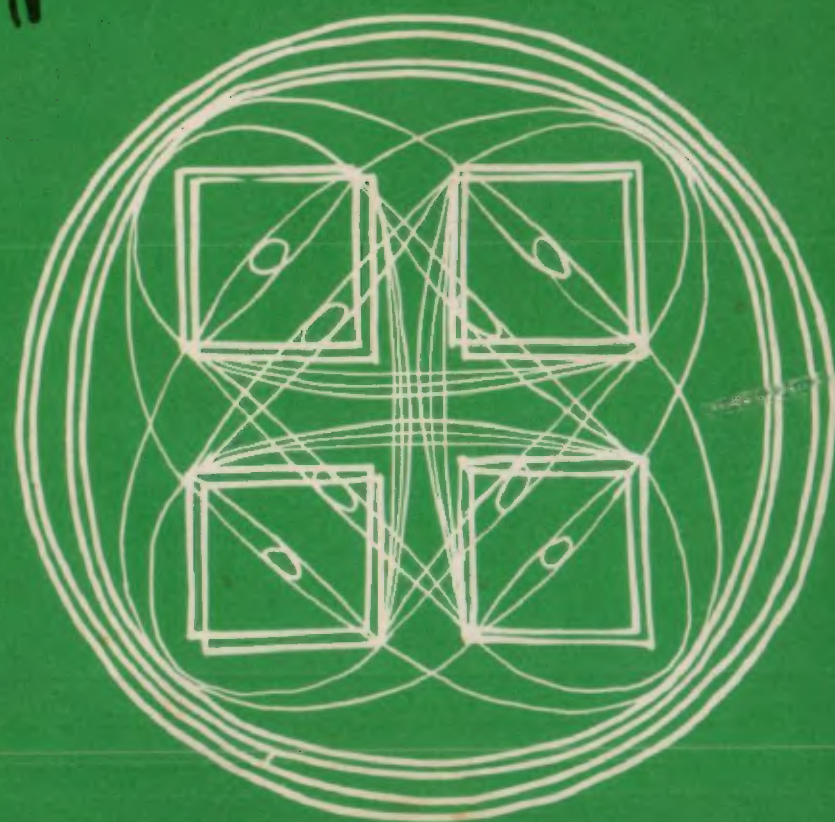


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Farmer's  
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Forward Six



SQUARE DOODLES  
See Page 7



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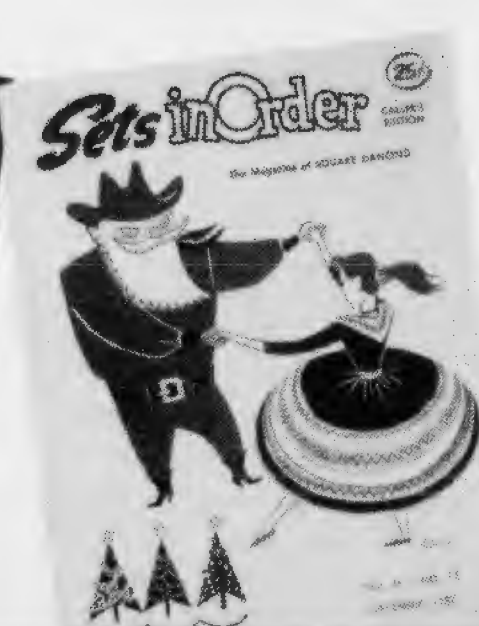
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# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. X NO. 2

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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Workshop

## AS I SEE IT . . . by Bob Osgood

FOR THE past year or more a special President's Program has been busy sending examples of American culture overseas in the form of shows to be viewed by people in many lands. Curious as to whether Square Dancing would be represented we wrote the State Department to find what they had in mind.

The answer we received was a bit disheartening, to say the least. Mr. Magdanz, who serves as Director of the Cultural Presentations Staff for the Department of State writes: ". . . current emphasis in the President's Special International Program is on performing artists or groups. We have general confirmation that square dancing is best done as a participation project rather than as a spectator event . . . it is the consensus of our advisory groups in the dance field that for the purposes of this program, a project offering more variety than a group of square dancers could provide should be developed to meet the particular needs of our foreign service posts."

Well, there's one sure bet. These folks have never seen a good Square Dance show. We don't mean just an exhibition, but a real, well-balanced show similar to the ones that set American feet tapping and reawakened the national interest in Square Dancing back in the late thirties and after the war until 1950.

In this case we have in mind the Cheyenne Mountain Dancers from Colorado Springs who twice each year traveled with their "Coach" Dr. Lloyd Shaw, performing in school auditoriums, theaters, and hotels to large and enthusiastic audiences from one end of the country to the other. Their two-hour shows were expertly handled recitals of all types of American Dancing which not only traced the evolution of our current type of Cowboy dancing but portrayed the true feeling of lightness and joy which proved to be so contagious with all who were privileged to watch.

As a result of these performances, and the accompanying institutes, Square Dancing received its first burst of energy. The fact that hundreds of thousands of enthusiasts share in the fun of American Square Dancing today is, we feel, largely because of this most wonderful and effective "selling job."

There is no doubt in our minds that those advising the State Department were sincere in

(Continued next page)



**"AS AN OMELET  
WITHOUT EGGS...  
so dancing without music  
would be an absurdity."**

*Thus wrote the great Ferrero,  
a hundred years ago!*

May we go on to say that dancing to poor music can be as unsatisfactory as an omelet made with spoiled eggs?

★ ★ ★

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saying that the true value of Square Dancing was for the participants. However, when we watch the sellout crowds who sit on the side lines to view our festivals and round-ups, like the 6,000 at the Nebraska festival and the 35,000 at the Santa Monica Diamond Jubilee, and when we recall the faces of those German, French and English onlookers who lined the dance floors on our recent trip overseas, we can't help but feel that some of the good American spirit of fun rubs off on those who watch.

We don't pretend to have the complete answer but we just have to get up on our hind legs and do a bit of howling when anyone says that there is any better way of portraying America than by showing the color and motion and sound that is such an important part of our national pastime.

That's how we feel!

Sincerely,

*Bob Ogard*

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Was pleased to see your recognition of such fine callers from our area as Howard Hogue, Bob Brundage and most recently, Earl Johnston. Makes us folks in this area feel that much more a part of this universal, international astronomical recreation ...

Don Heath  
Plymouth, Mass.

Dear Editor:

Re: "rock and roll" and discordant music in round dancing.

After attending several classes where "Josephine," "Available," etc. were presented I feel compelled to protest.

The music must have been recorded in a very large kennel or boiler factory while all whistles were blowing! Such music must account for at least half of the vast quantity of tranquilizing pills now being sold ...

When people over forty attempt to IMITATE instead of correct the more asinine forms of dancing, some voice should point out that we have a duty towards our young people by setting an example as to what IS good music and dancing.

Pony tails look real cute on the youngsters, too, but PLEASE, let us act our age without apology.

Therefore, I humbly suggest that our highly esteemed round dance teachers make an attempt to "hold the line" and teach only beautiful dances to delightful and harmonious music.

Mary A. Hammer  
Covina, Calif.

(Continued on Page 38)

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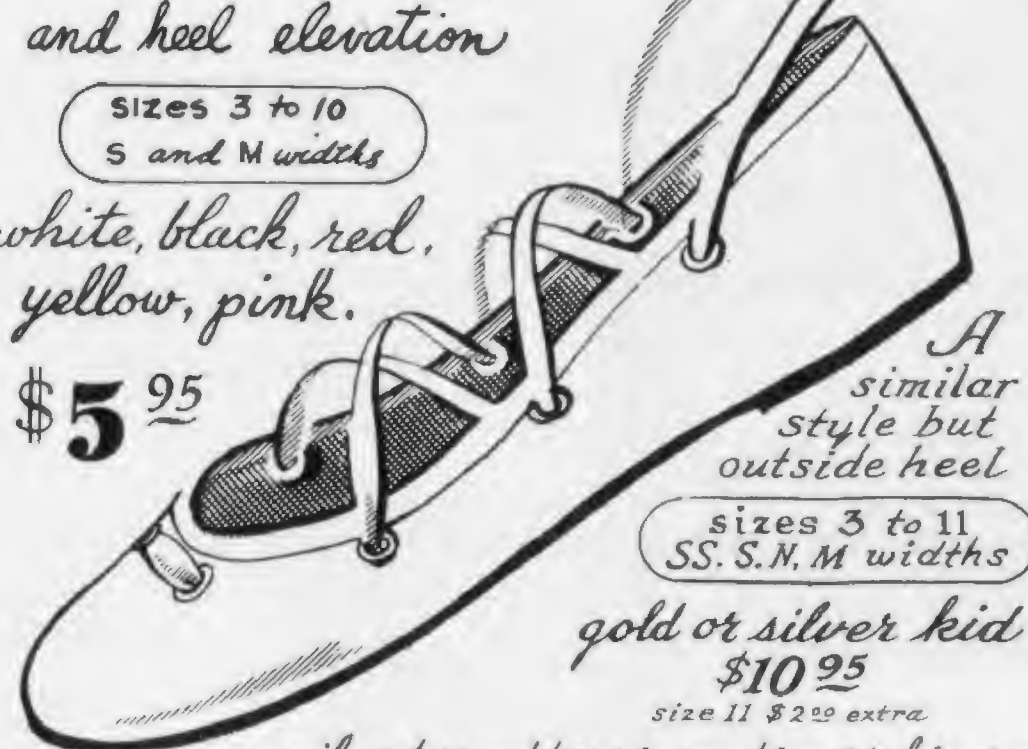
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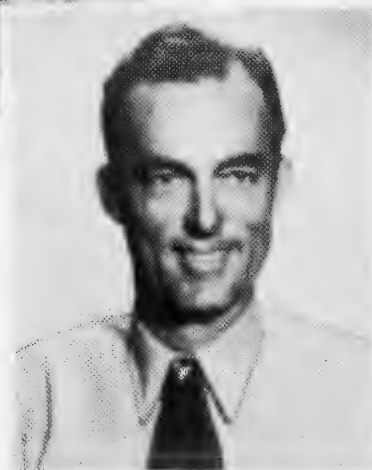
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# THE GREAT AMERICAN PASTIME

## DOODLING

### TAKES ON A NEW LOOK

**D**ID YOU ever wonder how a Square Dance would appear if all the dancers in a square were outfitted with small lights attached to the tops of their heads and an overhead camera would be set to take one continuous exposure of the dance movement in complete darkness? The result would undoubtedly resemble the doodles on the cover of this issue.

This intriguing manner of observing Square Dancing has been a sort of hobby for Dorothy Shaw of Colorado Springs for some time and is accounted for, as she says, by the amount of Square Dancing she has *watched*.

"I don't suppose very many people have been watching dancing much longer than I have, and I have enjoyed seeing it from various points of view — aesthetic, and philosophical. I have been fortunate enough to dance enough miles that I also know what figures and steps *feel* most wonderful, and watching them, I tried to figure out why."

In her reasoning, Dorothy asked herself why some floors, from the balcony, looked like a mess of people, while others flowered out into hand-woven quilts of lovely repeated patterns. Did the pattern feel so good because they looked so pretty? How did the figures differ, besides the obvious and basic differences of stars and grills? How different would the patterns be if you drew them down — were there a *lot* of different ones, or were they all as much alike as they appear to be in current dancing?

And so the hobby began. Experimenting with a few simple dances at first, Mrs. Shaw has traced the patterns of dozens of all types of Square Dance figures and she's interested others in trying their hand in the process.

Dorothy places most Square Dance figures into the following categories: Star figures, grill or gridiron figures, wreaths, and symmetrical circles. She also finds that there are square grills, swoopies, and tangles.

"Right now," she says "almost everything is grills. I drew out 'Forward up six and fall back six' which is the simplest of the grills. It would be good on a Navajo rug.

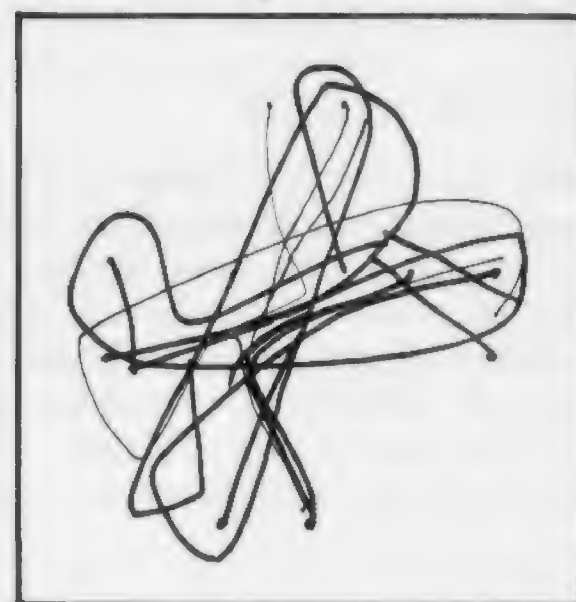
"The symmetrical circles are the most beautiful and the most fun, and look prettiest on the floor. The 'wreaths' are, of course, the most beautiful of all. Take a look at that simple Allemande Left and Grand Right and Left in the 'Birdie-in-a-Cage'! Isn't it lovely when you can't see anyone kicking, or hitching, or super-spinning?"

Dorothy calls a dance a "swoopie" where dancers turn the right hand lady with one arm, then their partner with another and then the left hand lady, etc.

"I started experimenting with dances that bothered me, either because they were hard to dance or didn't look well on the floor, and I found that if I drew them out I almost always had the answer. They didn't make a good pattern. All it adds up to is the fact that no art can be separated from any of the others.

"In Square Dancing, the art of decorative pattern is implicit. As is music. As is color. We should catch and hold every little scrap of loveliness, and recognize it for what it is! My little game is just a little study of recognition."

Perhaps you, too, will enjoy Dorothy's hobby and will discover for yourselves what makes a comfortable Square Dance.



A Cluttered  
Pattern —  
Equals  
an  
Awkward  
Dance



# TRAINING HELPS FOR CALLERS

*Denny Titus, Chairman of the Training  
Committee (1956-57) Square Dance Callers  
Association of So. California*

**D**O YOU sometimes feel that your Callers' Association meetings have fallen into a rather humdrum pattern? Do you feel that there might be ways in which your Association could be of help to its members, both the newer callers and those with more experience, so they might become even better callers and teachers? Is attendance at your meetings poorer than you think it should be, and could this be due partly to the fact that they do not offer the members the help and stimulation that they should? Members of the old Callers' Pow Wow in the Los Angeles area felt that the answer to these questions was "Yes," and that a reorganization, with machinery to do something about the situation was in order. This article is a brief report on one phase of the new machinery, that of the Training Program as set up by the Training Committee for the first two years of the Association's existence.

One of the activities initiated by the Association was a Caller's Workshop, to meet each fourth Sunday of the month, from two to five o'clock. The last two hours of this workshop was to be devoted to the usual exchange of material and workshopping of dances, while the first hour was assigned to the Training Committee. It thus became our responsibility to fill that hour with material which we felt

would be helpful to the newer caller and the experienced caller alike. To do this we looked for people who were outstanding in some particular phase of the Square or Round Dance activity, and asked them to discuss or demonstrate their methods and techniques. At the end of the first year we sent a questionnaire to the members, asking for their reactions and comments on the various sessions, and asking whether they felt that the Training sessions should be continued. Of the questionnaires returned, 94% were in favor of continuing.

Each person who did a session for us was asked to have notes or an outline of his presentation ready to hand in to be mimeographed and sent to all Association members along with the other Workshop material. We have felt that such notes were valuable, but greatest value was received by those actually in attendance at the sessions. Seeing *how* it was done was often more important than just knowing *what* was done.

These were some of the topics presented:

## **First Three Nights of a Beginners Class**

We had two such sessions, one done by Bob Ruff, and one by Bob Van Antwerp. These were so well done that notes from both were included in our Manual for Teaching Beginner Square Dance Classes, and both have appeared in "Sets in Order."

## **How to Teach the Basic Waltz**

A half hour each by Lefty Davis and Ralph Maxhimer. Both of these men are fine Callers and Round Dance teachers, so this was another opportunity to compare two different techniques. This was one of the sessions where the immediate reaction was, "We want more like this" from the callers present.

---

### **ABOUT THIS ARTICLE**

We receive a great number of letters asking for Caller's Helps and ideas to strengthen caller programs across the country. To our assistance comes Denny Titus of Riverside, California. Denny has been faced with the problem of keeping large caller's groups well informed. What he has done in Southern California is listed here, and can to some degree serve as a pattern in other areas. The Editor.

---



### **How to Teach the Basic Two Step**

A half hour each by Gordon Moss and Floyd Webster. It was interesting to compare the methods used by Gordon, who is a Round Dance teacher, but not a caller; and Floyd, who is most competent in both fields.

### **Caller-Dancer Relations**

A panel of three dancers and three callers discussed problems of interest to both groups. Such problems as: what to do about rough, uncomfortable dancing; how to prevent cliques; how clubs can change callers; were some of the subjects discussed by the panel.

### **One Night Stands**

Ozzie and Margie Stout, who have been very successful in putting on programs of Square Dancing and other party games with non-Square Dancing groups gave a demonstration of their methods and techniques.

### **Contra Dancing**

While not many callers in our area are doing anything with Contras, it was our idea that all callers should know and have some appreciation for Contras and Quadrilles, as well as Rounds and Squares, and Jim Bess gave us a very enjoyable session on this fine old dance form.

### **The Old and the New**

Bob Osgood gave us an excellent session on ways to combine the good traditional figures with newer figures into interesting routines.

### **Teaching Rounds to Square Dancers**

Floyd and Claire Webster back again with helpful ideas.

### **Phrasing and Timing**

George Elliott included in his notes standard patten for figures on which callers are often inclined to clip their timing. He placed much-needed emphasis on the importance of proper timing for smooth comfortable dancing.

### **Party Ideas**

Some fine material to take back to our Clubs. Lucille Berry of the Hollywood Highsteppers with a host of simple yet clever ideas for decorations and refreshments for all occasions. As a demonstration, she set up and decorated a party table and served punch and cookies!

### **Music and the Calls**

Jack Barbour of Sunny Hills (Barn and Records) with suggestions as to how Callers and Musicians can work best together.

### **Sound**

Howard Earle, who builds fine Custom PA equipment for Callers, with valuable information on a subject on which most callers feel that they should be better informed.

### **Records**

A panel of representatives from the Square and Round Dance recording companies to tell us the whys and wherefores of the kind of music we get on records.

### **For Smaller Areas**

Because of the large population, and the number of callers to serve all of these people in this area, it is true that we have much talent in a fairly small area upon which to draw. What of those of you who live and work in more sparsely populated areas, served only by a few callers? As a suggestion, check over the experienced callers you have, and you'll undoubtedly turn up real talent. Experts on various phases of teaching, on the technical aspects of calling, on Rounds, and so on. A dramatics teacher in one of your schools might have helpful suggestions on microphone techniques.

One of your local radio-TV repairmen could turn out to be an expert on PA equipment, and could give you welcome non-technically-phrased help on PA use and maintenance. Physical education teachers and youth leaders in churches usually have some good material to help make your one night stands more interesting. A music teacher could teach some of the basics of musicianship, to help you appreciate and use your records to best advantage, if you do not have "live" music available locally. An occasional visiting caller could give interesting reports on the dance picture in other areas. It takes some digging sometimes, but it has been our experience that the callers enjoy the sessions and benefit from them. To paraphrase a national figure — "What's good for Square Dancing is good for all of us."

---

**What other subject would you like to see covered in Sets in Order? Won't you write us and let us know?**

---



## STYLE SERIES:

### COWBOY LOOP

An "old standard," the "Cowboy Loop" fits into the "accumulative" family of Square Dance figures and is a good change-of-pace figure. From a square the active couple (number one in this case) proceeds to the couple on the right (1) and the two couples circle four (2) once around. The active man lets go with his

left hand and leads his partner and couple two through the arch made by couple three (3). As the line of four goes under the arch, the arching couple moves over the line (4). The leading man loops his line CW and heads back through the arch (5). In this particular instance the arching man (marked X) holds his pivot, turning slowly while his partner walks around CCW until both the man and woman have returned to home with no twirl. Once in the center of the square the leading man (arrow) ducks under an arch made by the last couple



This time — for variety — we illustrate the second manner of turning the loop. Couple number four moves straight ahead arching over the oncoming line (10). Reaching the center

of the square they execute a California Twirl (11), head back over the line (12) and do another California Twirl when they reach home (13). To finish the figure the active man "ties







in his line (6) and pulls the line under so that the number two man dishrags (7). The lead man next picks up couple number three (8) and circles six in the center of the square.

Breaking the circle of six with his left hand he heads the line to the arch made by couple number four (9) and pulls the line through, loops it CW and returns through the arch.



the knot" ducking under the arched hands of the last couple in the line (14) and then picks up the last couple to circle eight (15).

(Note: Though printed by Sets in Order in a past issue, we present the call, "Cowboy Loop" for your convenience on page 33.)







# JAMBOREE at BERCHTESGADEN

ALL OF THE European Square Dance World was buzzing for weeks before November 9-11, making plans to attend and looking forward to the EAASDC Winter Square Dance Jamboree held at Berchtesgaden in the Bavarian Alps, on those dates. Site was the U.S. Armed Forces Recreation Center, Berchtesgaden and Chiemsee, and several hundreds of dancers made the trek to be present at this lively gathering. The theme of the affair was, "Friendship is Square Dancing's Greatest Reward."



Fred Weber, president of the sponsoring European Square Dance Assn., makes a speech.



Grrrrrand March! The folks line up at the start of the evening's whingding.



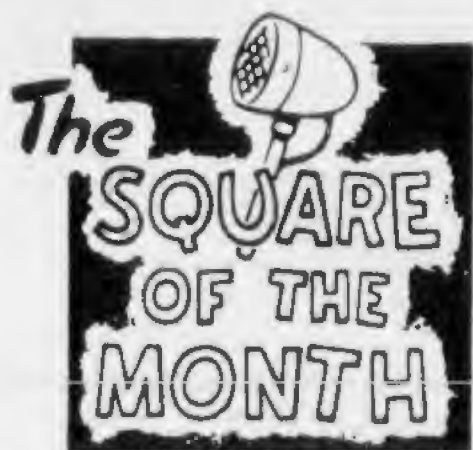
Upper left: "Into the middle and back." The dancing's under way.

Upper right: Margo and Lt. Col. Dick Baughman were some of the callers and instructors represented at the Jamboree. They are stationed at Mannheim, Germany.

Left: Betty Casey, fresh from the States, calls a tip. Her husband is with "Voice of America" in Munich.







*Randy Stephens, Provo, Utah*

**I**T WAS the lady, as usual, who forced the issue. Beth Stephens "drug" Randy to his first square dance some seven years ago. They went thru all the usual bumbles and fumbles during those first weeks and loved every minute of it. Then it happened. Three months after he started dancing, Randy had a mike in his hand and was calling with fright and pain to a dozen squares. He was sure he'd never be allowed to do it again, but he was and soon was calling regularly to the Provo Promenaders and Bustles & Beaux.

After his first season of calling, it became apparent to Randy that there was great need for teaching of beginners. This teaching is a subject close to Randy's heart. At first the search for square dance recruits in Provo was a rough go, but as he stuck with it, Randy found that both he and the dancers were learning more.

In the succeeding years, under the sponsorship of the Columbia-Geneva Steel Division of U.S. Steel, the Stephens classes have mushroomed and now fill their recreation hall to capacity two nights a week. The square dance picture in Provo has become an active one.

Presently the Stephens' are busy almost every night, calling for three weekly clubs. This, with the teaching program and fill-in dates, doesn't leave much "spare from square" time. Randy travels on calling dates, acts as M.C. for festivals and last spring was featured at the Golden State Roundup in Oakland, California. Randy served as Chairman of the Utah State Festival, a benefit for the Utah Crippled Childrens' Society, in 1955 and will again serve in that capacity in 1958.

Randy has authored a number of calls, such as "Rainbow 'Round Your Shoulder" and, "When Your Baby Swings With You," printed herewith. He flatly credits any success he may have had in the calling field to his charming Beth, whose "unfailing good humor," he says, "has made the path so much easier."



## WHEN YOUR BABY SWINGS WITH YOU

Original by Randy Stephens

**Record:** Windsor 7150

Opener, Middle Break and Closer:

**Your corner left, your partner right hand swing  
Four ladies promenade, go inside that ring**

Ladies promenade CCW inside set back home

**You do-sa-do, one time around you know  
Then allemande left, grand old right and left  
you go**

**Now when your baby smiles at you  
You promenade her, she'll walk along with you  
Don't cry, don't sigh — you'll get a glimpse  
of heaven**

**When your baby swings with you**

Figure:

**Now one and three star left around that ring  
Your corners right, heads, you star left again  
Go 'round the square, now split your corners  
there**

The second time the head couples star left, they go full around to their corners and, leaving the star, split their corners and walk around them.

**You form two lines, hey — now all pass on thru**

After splitting corners, lady turns right, gent turns left, each walking around one person to make a line of four. The two lines pass thru each other, each person passing right shoulders with opposite.

**Just turn alone and circle left you do**

Each person turns alone in place after passing thru lines, all close up and circle left.

**You swing that new gal, a-waitin' there for you**

All swing new partners (original corners) and face center.

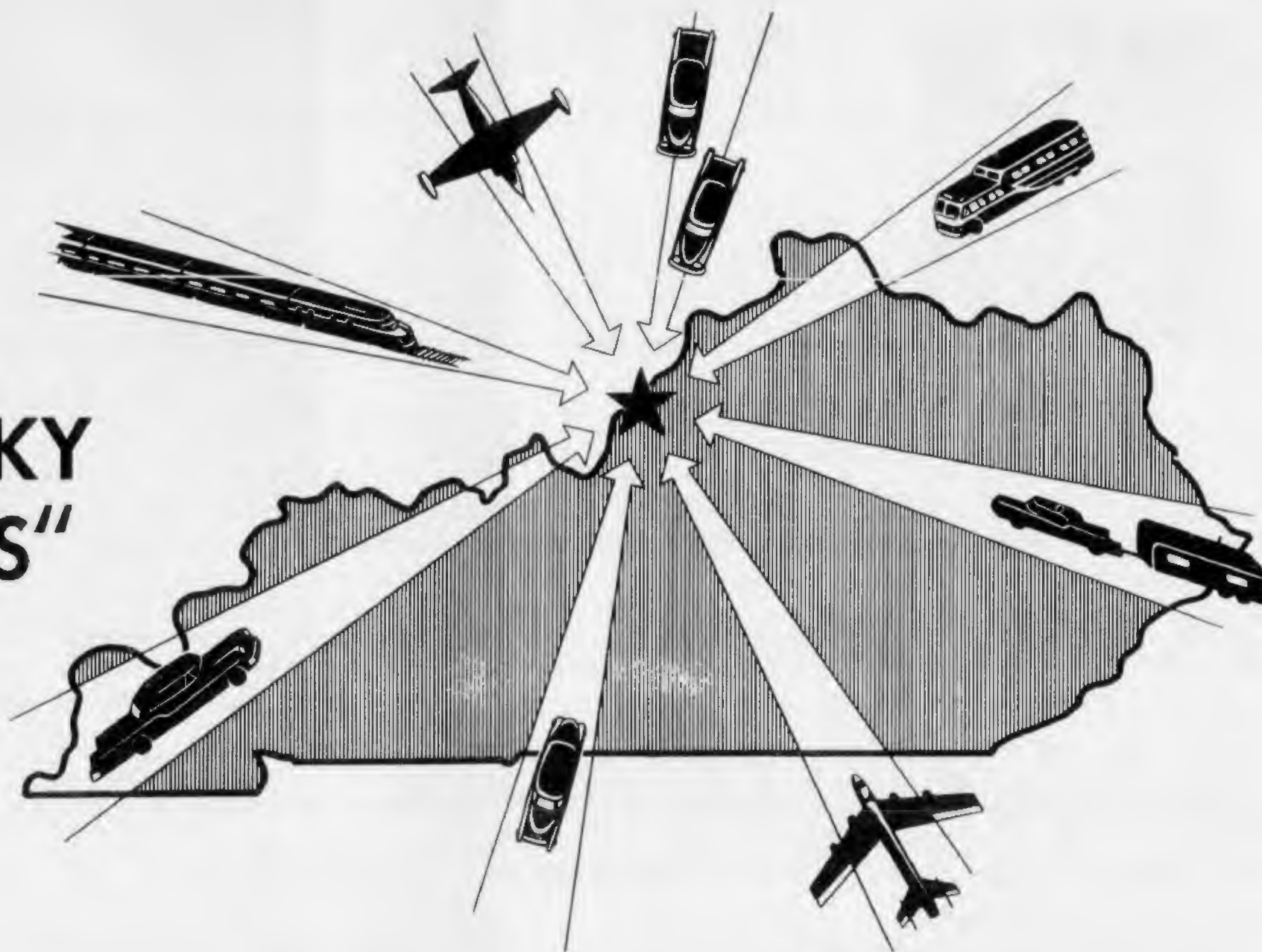
**Head two, pass thru — everybody promenade  
And watch your baby smile at you.**

Head couples pass thru in center of set, then all promenade to gents' home position, omitting swing.

**Sequence:** Repeat Figure Heads; Repeat Opener; Repeat Figure Sides Twice; Repeat Opener.



## KENTUCKY "KERNELS"



### NOTES FROM THE NATIONAL CONVENTION FRONT IN LOUISVILLE

Don't forget these dates. June 19-21 in Louisville, Kentucky, for the 7th Annual National Square Dance Convention. The gigantic Exposition Center is the site.

Program Chairman Floyd Bohart asks that all Square Dance Callers and Round Dance Teachers register early. Also, to avoid mix-ups and delays, callers will not be assigned a place on the program unless they have registered and paid the fee therefor. Lots of the nationally known leaders have already registered. Lots more are expected.

The Convention Registration Committee has come up with a real good idea. Those who register in advance (\$1.00 per person per day thru May 15 postmarks) will receive beautiful souvenir ribbons that can be attached to their club and name badges. These will make wonderful conversation pieces on returning from the Convention, so save money by registering before the Convention (it's \$1.25 per person per day at the door) and also receive a ribbon.

The Kentucky Exposition Center, where the Convention will be held, is only 10 minutes

from downtown Louisville. There are five traffic entry gates to the grounds. Parking space will handle 12,000 cars on a paved surface. The Center is directly across from the airport. Bus transportation at the door goes anywhere in town.

There are 33,640 square feet to be filled by square-ing feet in the main auditorium and it's air-cooled. 14,600 people can sit and watch. The exposition wing has 228,500 square feet of space on the ground floor. There are three large rooms (also air-conditioned) on the second floor which can be used for square and round dancing.

The modern cafeteria is air-conditioned and can serve 1000 hungry dancers. The air-conditioned dining room can serve 500 more. These two rooms can also be used for meeting and clinic rooms. Refreshment stands, drinking fountains and rest rooms are ample and well-placed thruout the building. Most of all, the place is acoustically good.

Any questions? Write 7th National Square Dance Convention, P.O. Box 1553, Louisville 1, Kentucky, and you'll get a prompt answer.



# AIN'T SHE SWEET

By Ruth and Dud Graham, Castro Valley, California

**Record:** S.I.O. #3103

**Position:** Open, facing LOD — Inside hands joined.

**Footwork:** Opposite — Directions for M.

**Introduction:** Wait 2 Meas. Step apart (face partner), touch, Step together, touch (face LOD);

## Measures

### 1-4 **Walk, 2; Face, Point; Cross Over, 2; Face, Touch;**

Walk slightly diag. away from partner L, R, (keeping inside hands joined); Step forward on L turning to face partner and point R twds partner; Do California Twirl (W turning L-face under her own L and M's R arm) facing partner on 3rd step and touch, i.e., R, L; R, touch L by R; Assume BUTTERFLY POS M's back to COH.

### 5-8 **Bal L/ 2, 3/—; BAL R/ 2, 3/—; Turn Away, 2; 3, 4;**

Step L to side (RLOD), step R in back of L, step L in place; Step R to side (LOD) step L in back of R, step R in place; Turn away from partner (M to L, W to R) traveling in RLOD with a **four** step turn L, R, L, R, ending in OPEN POS facing RLOD.

### 9-12 **Walk, 2; Face, Point; Cross Over, 2; Face, Touch;**

Repeat Meas 1-4, traveling in RLOD.

### 13-16 **Bal Left/ 2, 3/—; Bal Right/ 2, 3/—; Turn Away, 2; 3, 4;**

Repeat Meas 5-8 traveling in LOD on turn away, ending in LOOSE CLOSED POS M's back to COH.

### 17-20 **Side, Behind; Side, Front; Step, Brush; Step, Touch;**

Step L to side (LOD), step R behind L; step L to side, step R across in front L; Step L to side dropping leading hands (M's L — W's R) and turning to face LOD in semi-open pos, brush R ft fwd; step back on R (RLOD) again assuming loose closed pos and touch L by R.

### 21-24 **Side, Behind; Side, Front; Step, Brush; Step, Touch;**

Repeat Meas 17-20 ending in CLOSED POS M's back to COH.

### 25-28 **Side, Close; Fwd, Touch; Side, Close; Back, Touch;**

(Box two-step) Step to side (LOD) on L, close R to L; Step fwd (twd wall) on L, touch R by L; Step R to side (RLOD) close L to R; Step back on R (twd COH) touch L by R; turning to face LOD in SEMI-CLOSED POS.

### 29-32 **Fwd Two-Step; 2; Twirl, 2; 3, 4;**

Two fwd two-steps in LOD; while M continues with 4 walking steps, W does two R-face twirls under her R and M's L arms; ending in OPEN POS ready to repeat dance.

Repeat entire dance twice (3 times in all) ending with one additional twirl for girl — bow and curtsy.

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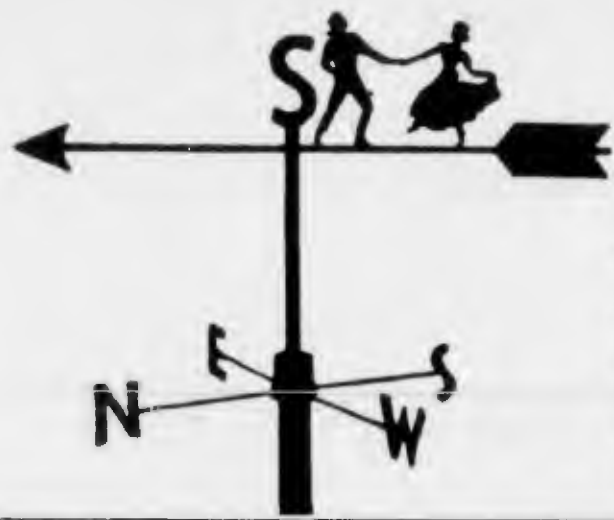
## FIRE HOUSE EIGHT — PLUS

The Jolly Promenaders Square and Round Dance Club of Trenton, N.J., has been dancing in the Slackwood fire house since September of 1955 and has built up quite a program of reciprocity with the fire laddies. The dancers donate what money they can to the hook and ladder boys and work with them on their suppers, at which some 1000 people are served. Square dancers bake cakes, wash dishes, make

coffee, wait on tables and work on the clean-up detail. In return, the firemen take care of the door at dances, sell the soda and check coats.

The present hall holds six squares. Now an addition to the fire house is planned, enabling the club to increase to eight squares. The arrangement is the same. The two groups help each other and one of the square dancers is tiling all the restrooms in the new wing.





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Alabama

The Birmingham schedule for fall and winter dancing has been a full one. On December 16 Jim Brower sashayed over from Little Rock (did he ever meet the "Little Girl from Little Rock?") to call at the Y.W.C.A. Gym; on December 21, Ruy Camp from Atlanta was Guest Caller at the Auditorium. The New Year's Party on December 31 featured Ed Gilmore from California and on January 7 Bruce Johnson, also a traveling Californian, entertained the Belles and Beaus at their President's Ball. Al Brundage came down from Connecticut to call on January 17 and on January 18 the An-niston Federation featured (eeeh!) Frank Lane from Missouri. Never a dull dance night in Birmingham!

## Illinois

Marquette Park Square Dance Club of Chicago has swung into a fine season of dancing each Thursday evening, with callers Bill Johnson and Art Matthews. Club officers are the Wm. Wilvises, Jim Vondraks, Earle Osbornes.

On December 13 Elmhurst Platter Squares celebrated their 3rd anniversary. "His" and "Her" grab bags provided gifts for everybody. This 8-square club meets once a month, dancing exclusively to records with calls. A typical dancing evening includes the recorded calls of Arnie Kronenberger, Bruce Johnson, Lee Helsel and many others.

The Third Annual Junior Square Dance Jamboree will be held on March 29 from 2-5 P.M. and 7-9:30 P.M. at the UAW-CIO Local 719 Civic Center, La Grange. Tickets will be available to all persons up to 19 years of age for a donation of 50c. Adults will be admitted free to the hall but are not eligible to dance. (Discrimination!) Carl Larson, instrumental in organizing the Junior Jamborees in Illinois, is Honorary Chairman; Committee consists of the Chuck Broads, Jack Seatons, Velma Larson, Art Horton and Marv Labahn.

## Florida

Thunderbird Square Dance Club of West Palm Beach presented two groups of cloggers, called the Shindiggers, at the Achievement Day program in Fort Lauderdale in recognition of the Florida Folk and Square Dancers. Jack Davis and his taw brought this jigging type of dancing home from a trip to Minnesota.

Promenaders Square Dance Club dance every Saturday night at the M.W. Mounts Bldg., in West Palm Beach, with Jim Beck as caller.

## North Carolina

The Charlotte Quadrille Club was host on November 30 to the N.C. Folk Dance Federation. Eighteen N.C. clubs and eight South Carolina clubs participated in the P.M. and evening sessions. Approximately 300 dancers were present from 26 different clubs. This was also the time for election of new Federation officers, who turned out to be: Mack Kernoodle, Greensboro; Jimmy Thompson, Fayetteville; Frances Massey, Raleigh; and Glen Lentz, Kannapolis.

## Arizona

Harriet Kline, who has been writing a column called Arizona Allemande for the Arizona Republic in Phoenix for some years, has now expanded her columning to include the Rapid City, South Dakota, Journal. Her column in that sheet is called Do-Si-Do and Away We Go. Both columns feature a listing of local square dance events.

Two adjoining gyms at Phoenix High School will be used for the 11th Annual Valley of the Sun Festival on February 28-March 1st and will accommodate 120 sets of dancers and more than 5000 spectators. Dancing will start on Friday evening and continue thru Saturday evening, with workshops and clinics during the daylight hours. Johnny Schroeder of Mesa is General Chairman for the event; for housing, contact Leighton Thompson, 1020 E. Minn-azona, Phoenix.



### **Indiana**

Capacity crowds are trekking to Longacre Square Dance Hall in Indianapolis on Saturday nights; 30 squares sometimes show up. This means dancing in two shifts, with some of the dancers never willing to sit down. Five clubs also meet at this hall twice each month and classes are providing new membership material. Longacre is under the supervision of caller Max Forsyth and his wife, Lovella.

### **Kentucky**

Louisville's square dance activity is increasing a great deal with the imminence of the National Convention there next June. Johnny Yartz "graduated" a class recently at his Sophomore Hoedown and the Wagon Wheelers held a graduation party, as well. Officers of the latter group are the Jim Donahues, Ruel McCues (euphonious, too!), Clyde Roberts'. 15 squares danced to the calling of "Stew" Shacklette.

### **Kansas**

The Kansas Round Dance Assn., Inc., presented its Fall Round Dance Clinic at the Arena in Hutchinson on November 2. Carlotta and Otto Hegemann of San Antonio, Texas, conducted the afternoon session, presenting their new waltz and ideas on styling. Dr. Lloyd (Pappy) Shaw lent his presence to the evening's entertainment, acting as M.C. Officers of the association are Dena Fresh, Mission; Boyd Kopper, Hutchinson; Verda Maxwell, Emporia.

Around 2000 couples crowded the floor of the Municipal Auditorium in Kansas City on November 16th for the 7th Annual Festival sponsored by the Callers' Assn. of Greater Kansas City. The P.M. workshop for both square-ers and round-ers was held at the Elk's Hall; the evening's dance began at 7:30 P.M. Couple dance exhibitions by the Ballenettes under the direction of the Ray Rees'; and Merry-Go-Rounders, directed by Dena Fresh; were presented between tips.

Another successful festival took place at Dodge City's Municipal Auditorium. Things are generally looking up for square dancing in that town, what with classes in rounds and squares conducted by Joe Urban, Gaylon Shull, Jim Miller, Pete Lunsford and Les Houser.

The Circle C Club of Clay Center celebrated their 6th anniversary on November 30th by sponsoring a dance called by Terry Golden from Taos, N.M. More than a hundred couples representing 27 towns enjoyed the dancing.

### **North Dakota**

The Western Star Square Dance Club sponsored a Jamboree in the Junior High Auditorium at Williston on January 18. Tom Moore acted as M.C.

### **Colorado**

A group called the Question Marks has been formed in Colorado Springs. Its primary purpose is to invite "name" callers and Arnie Kronenberger initiated the series, with 32 squares present. Joe Lewis followed, with 44 squares. "Pappy" and Dorothy Shaw are honorary members of the new club, which plans to sponsor a dance every third month.

### **Utah**

Utah-ans and their neighbors are looking forward to the Calico-Jeans Jamboree at St. George on February 21-22. Planned are: a Friday night dance at 8 P.M.; a Saturday noon Luncheon and Fashion Show followed by a Workshop and dance plus an After Party.

### **California**

Cow Counties Hoedown Assn. held their 5th Saturday Hoedown on November 30 in the Riverside Memorial Auditorium. Eleven hundred dancers gathered and as they came in deposited packs of cigarettes at the door. Over 900 packages were collected for the Veterans Hospital at Sawtelle. Neighboring associations sending representatives were Western, A-Square-D, South Coast, San Diego and Palomar. Dancing was held on all three floors.

Calling for Ruffs and Ruffles Club in Whittier on February Tuesdays will be Ronnie Cupp, Bob Ruff and Bill Green. The club dances at Ocean View School, Whittier.

The Swingin' B's 4th anniversary dance on November 23 was a "whizzer." Guest callers were Burt Cowman, Izzy Weinstein, Jess Owens and George Watts. New prez of this club, for which Bob Bevan calls, is Harold Pfiffner.

Rinky Dinks of Beverly Hills had a "South of the Border" theme for their Christmas party, complete with a colorful and picturesque "pinata," which caller Arnie Kronenberger had to break and was thence showered with "pesos." Food, decorations, gag gifts, etc., were all on the Mexican theme and it was a right gay eve.

New officers of Boompsi-Daisies Club of Cupertino are the Jim Blands, Bill Gillespies, Glen Legges and Lee Butlers. The club had a very successful box social on November 26, with Jim Jones as auctioneer.



# ARKANSAS TOURIST

By Bill Hansen, West Covina, California

Heads go forward, back to town  
Turn the opposite there a right hand 'round  
Partner then a left hand 'round  
The opposite now you box the gnat  
Face the middle, right and left thru  
Turn on around and pass thru  
Opposite there a right hand 'round  
Partner left, a left hand 'round  
Opposite now you box the gnat  
Face those two, you right and left thru  
Turn on around and pass thru (on to the next)  
Opposite there with the right hand 'round  
Partner by the left, the left hand 'round  
The opposite box the gnat  
Face those two, you right and left thru  
Allemande left

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## TRADE WINDS

By Don Armstrong, New Port Richey, Florida

**Record:** Windsor 7162 — instrumental; Windsor 7462 with calls by Don Armstrong.  
Opener, Middle Break and Closer:

**All four ladies promenade, inside the set**  
**Right hand 'round your partner, corners allemande left**  
**Come back one and promenade, but don't go too far**  
**Gals roll in, right hand star, gents keep walkin' line you are**  
**Pass 'em one, meet again, left hand 'round your maid**  
**Walk all around your corner, find your own and promenade**  
**Promenade home, where the coconuts grow**  
**Down where the trade winds blow . . .**

Figure:

**Head two couples forward and back, side ladies chain**  
**Heads go forward, pass thru, around one and then**  
**Pass thru, around one, stand there four in line**  
**Forward eight and back in time, pass thru, then "bend the line"**  
**Opposites box the gnat, then right and left thru**  
**Turn this little lady, walk all around your corners, too**  
**Come back and promenade, that island gal you know (swing)**  
**Down where the trade winds blow . . .**

Lines of four go forward and back. Lines pass thru, stand facing out then each line "bends" in the middle with the end lady and gent walking forward and toward each other so that two couples face with each gent having a lady on his left side. Opposite box the gnat, then right and left thru back ending with gents having a lady on right side. Walk all around corners, two gents walking around lady on their left, gents on the end of each line walking around lady opposite. Return to new partner and make a short promenade home. Two gents have original corners for new partners, two gents have original right hand ladies for new partners.

**Sequence:** Opener, figure-heads, figure-heads, middle break, figure-sides, figure-sides, closer.



# Now Is The Time!



**T**HIS IS THE MONTH! the big month for Square Dancers everywhere!

For those of you enthusiasts who like your Square and Round Dancing in big, healthy doses; for those who revel in the thought of a five-day vacation filled with memory making experiences — the Third Winter Asilomar is just for You.

It's not too late to take part in this Winter Vacation Plan offered by Sets in Order, and it's not too late to enjoy the fun-filled week with Bruce Johnson — with Lee Helsel, with Manning and Nita Smith and with Bob Osgood and his Sets in Order gang.

For the most unforgettable, dance-filled vacation you've ever had, plan to attend Asilomar this month — February 16 through 21. Write or wire Sets in Order for reservations.

Information regarding Sets in Order's Summer activities at Asilomar will be available soon. Write to Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California for particulars and they'll be mailed as soon as they are ready.

## CANADIAN CAPERS

*Ontario* . . . The RCAF Squares sponsored a Jamboree on November 2 at the RCAF Station in North Bay and 355 dancers attended. 140 dancers journeyed from Sudbury 80 miles away and sets came from Kirkland Lake, Bracebridge, Huntsville, Utterson, Willisville, Espanola and Ottawa, all over 150 miles away.

The Jamboree was M.C.-ed by Mick Maguire of the hosting group, with 15 other callers also on the program. The Jamboree was preceded by a Callers' Clinic directed by Harold Harton, who is not only the boss of Pairs 'n' Squares Camp at Lake Couchiching each summer, but advisor on social recreation to Ontario's Department of Education. He was assisted by John McNeil.

Squaretime, the official News Bulletin of the Ottawa Valley Square Dance Association, has expanded recently because of its enthusiastic reception. Ken Ashmore is the Editor and he includes in the mimeo-ed sheet newsy bits

from local clubs, announcements of coming events and a smattering of editorial comment.

*Manitoba* . . . There's a lot of it going on! This sashaying to the dreamy Hawaiian Islands in the Pacific and folks in Winnipeg are participating, too. A special tour has been arranged to take square dancers to Hawaii on Canadian Airlines' Super DC-6B. There they will be whisked to the Moana Hotel on Waikiki Beach and embark on a holiday combining square dancing with hula-ing and sight-seeing. Al Rutherford of the Whirlpegs is Tour Conductor and Caller and the group will leave Winnipeg on February 21st, so maybe there's still time to get in on it. Call Al at WH 28438 or SP 55254.

*Alberta* . . . George Holmes, who is also a caller, was recently elected President of Alberta Weekly Newspapers' Assn. and introduced the novelty of square dancing at the reception in Calgary to many newspaper folks.



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# Chuck Jones

## NOTE BOOK

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DEAR BOB,

Unlike my tidier friends I find that there is for me a considerable piece of 1957 not yet resolved. It is hanging over onto 1958 like a shirt-tail and so ought to be either tucked in or cut off.



**Father Time with Shirt Tail Out**

Some of it I must simply dispense with since it escapes my memory. I don't know about you but by the end of any year I find my pockets cluttered with tiny notes and bits of paper napkins with such cryptic warnings as "remember S.K. noon, Thurs!" or "Don't forget rtn call re flanges" or simply "Sam!"

Each January I reluctantly discard these because I have absolutely no way of knowing what they mean. Somehow during the year I manage also to accumulate a number of keys, usually small gold ones with the brass breaking through or rather longish wavy ones that look like they might unlatch a bicycle lock. I have never been able to throw away a key (I even have the one to my high school locker) so these are stowed away in the corner of my bureau reserved for mysterious articles. I also have an important collection of those little plastic hootenannies you stick in your dress-shirt collars to

hold them straight (the collars, not the hootenannies). I can neither wear nor discard these—many of them have gone through the laundry and have assumed grotesque and provocative shapes—so they, too, contribute to my treasure trove along with pins from new shirts, the little numbered squares that I find in my pants pockets upon return from the dry cleaners, the "HELLO, MY NAME IS....., WHAT'S YOURS?" badges, broken shoe-laces (that for some idiotic reason I must preserve) and other gaudy and invaluable possessions.

Other things I have simply failed to do, like answering a beautiful letter from Dorothy Shaw but now I'm glad because it gives me an opportunity to share part of it with you and it enables me to enclose a small gift to her. After the personal part the letter goes on like this: "... We have had a hard time knowing when it was May this year. Our apple tree is just now in full bloom, a month late, and that much more beautiful and welcome. The Western tanagers, which always come to sit in gold and crimson splendor among the chaste and startled apple flowers waited a month, too, so as not to spoil the pattern, and arrived promptly the day the first blossom broke. Isn't it amazing how nature's children seem to work out deliberate patterns of beauty? Why, pray tell, should the tanagers come just exactly with the apple blossoms, except that they show off to the best possible advantage then, and why are they made so beautiful if not for beauty's sake alone? And why, pray tell, should the lazuli bunting take care to come exactly with the tanagers, except that blue and rosy birds look so wonderful with yellow and crimson birds, and our hearts are filled with joy..."

Ours too, Dorothy, and enclosed find one small tanager (needs color) to insert in your apple tree as a sort of harbinger of spring.



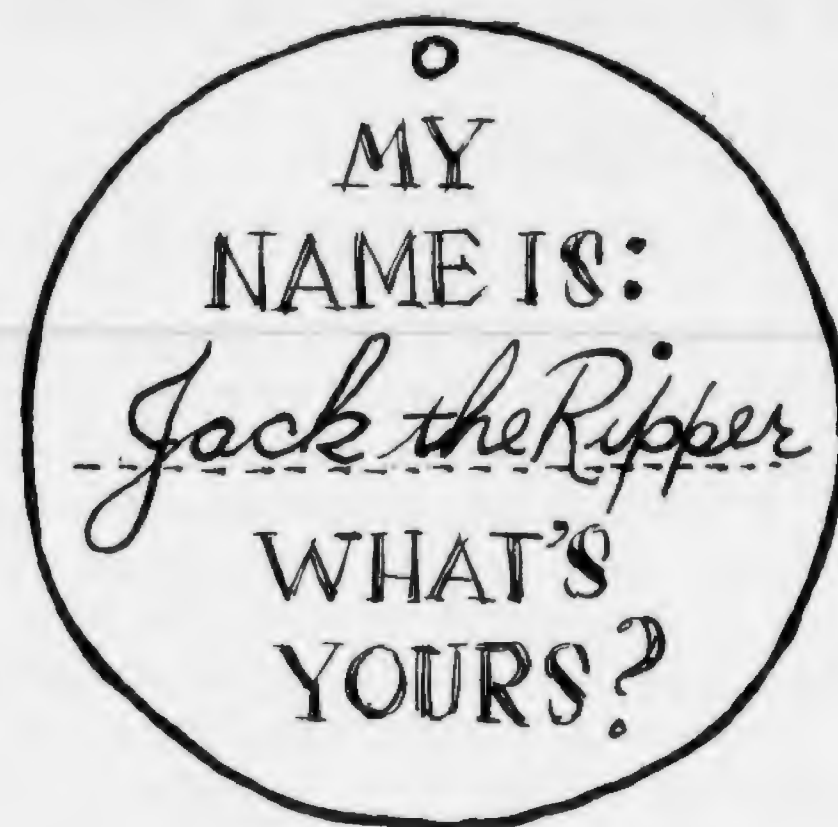
**One Small Tanager for Dorothy Shaw**



Seems Roland Onffroy from up Boise way questioned my historical knowledge concerning the origins of the term "Sets In Order": "Settes en Hors d'oeuvres," and commented so. "Chuck Jones, Je pense que vous etes pleine de prunes R.T. Onffroy." (Note: If you don't speak French, just back away from the word "prunes" and you'll be absolutely correct.) Roland is about seven feet nine so I'm not going to insult him back (it wouldn't be easy in any case) but reply with simple dignity "Oh, vous de petite faith."

Seems Helen Fosbury from Medford, Oregon had a problem I was unable or unwilling to grapple with "—namely, the Caller Who Collects Old Magazines! Take my husband. Anybody? He subscribes to every printed scrap of S/D literature. Now the only chance he has to sit down and read any of it is on Sunday morning, and this ties up the bathroom for hours. I have tried tying small bundles of 100 magazines and stacking them on his soft felt hats, but he always retaliates by ramming the closet door shut on my 'hairy old petticoats.' Perhaps an enterprising publisher could manufacture a "Do it Yourself" photostat machine, given with each new subscription. Something small that can be stored in the closet or under the bed, along with the usual P.A. set, monitor, mikes, record cases, boxes of discarded records — we might *need* them some day (Ed. Note: This man seems perfectly normal to me) . . . long strings of wire, dust balls, extension cords, parts of old radios, etc. . ."

I find that I am running out of space with a great deal undone. It may be that I shall have



to use this column this year to clean up unfinished business of 1957. Or it may be that I shall travel 1958 with my shirt-tail out, just as I have in previous years.

This is the month of birthdays and among them was a square dance caller named Abraham Lincoln. I can think of no way to close this month's column than by quoting him as follows: "Why should there not be a patient confidence in the ultimate justice of the people? Is there any better or equal hope in the world?"

*Chuck Jones*

## STARLINE

By Ed Gilmore, Yucaipa, California

Swing, everybody swing, head couples lead to the right of the ring  
 Circle four on the side of the floor, the head gents break to a line of four  
 Forward eight and back to the bar, with the couple across make a right hand star  
 Head couple center with a left hand star, sides wait right where you are  
 Back to the sides and star once more, head gents lead to line of four  
 Forward eight and back to the bar, with the couple across make a right hand star  
 Head couple center with a left hand star, sides wait right where you are  
 Come back to the sides, star right awhile, head gents lead go single file  
 It's one big ring and you roll along, all star left you're going wrong  
 Gents reach back and you pull 'em thru, Go right and left grand that's what you do  
 Go right and left gonna get a new maid, just take her hand and all promenade.



# THIS IS THE WORKSHOP →

**F**OLKS INTERESTED in keeping up with all that is new in Squares and Rounds will get much pleasure from this special supplement to the monthly issues of Sets in Order.

Formerly the Sets in Order containing this special supplement was called the Caller's Edition. Today so many dancers have shown an interest in the newer figures that this collection is simply called the Workshop Edition and is made available to all.

The Workshop is just what the name implies — a testing ground for new figures — and new combinations. Occasionally the dances are still in their formulative stage when they appear and it is up to the inventive minds of other dancers to add the finishing touch that will make the figure acceptable.

Hundreds of dances find their way to Sets in Order and the squares are immediately sent to Bob Page who, as Square Dance editor, selects those that seem to fit the basic requirements for the Workshop Edition. The Round Dances are similarly sorted by Joe Fadler, Sets in Order Round Dance editor who selects those couple dances and mixers that appear, in his opinion, to have the most to offer Round Dance enthusiasts.

Some of the dances are more difficult and some are a bit too simple for the requirements set for the regular pages of Sets in Order. Whatever your interests may be, you'll find a wealth of added fun and challenge in the Workshop.

The Workshop is only 10 cents extra per copy making the cost of the Workshop Edition of Sets in Order total \$3.70 per year. ★

## *Sets in Order* ORDER FORM

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# THE WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

FEBRUARY, 1958

## TWO FACED FLEA

By Bill Hansen, West Covina, Calif.

1st and 3rd going to swing for me  
Up to the middle and back you'll see  
Forward again and box the flea  
Face those two and the ladies chain  
Same old two, pass thru  
Box the flea with the outside two  
Face those two and the ladies chain  
Turn on around and pass thru  
On to the next and box the flea  
Face those two, ladies chain  
Turn 'em around we're gone again  
Duck to the middle and box the flea  
Face those two and the ladies chain  
Same old two a right and left thru  
Turn 'em around two by two  
Allemande left

## PAINTER'S HOLIDAY

By Floyd Criger, San Lorenzo, California

Four ladies chain three quarters around  
Turn 'em boys don't fall down  
Heads promenade, go half way  
All four couples half sashay  
Heads go up to the middle and back  
Forward again and box the gnat  
Both of you face Number Four  
Split that pair and separate  
Round one stand six in line  
Forward eight and back with you  
Left allemande, that's what you do.

## DIAGONAL DIXIE

By Virginia Johnson, San Lorenzo, California

Head two ladies chain to the right  
Turn 'em boys don't take all night  
All four ladies chain across  
Turn 'em around and don't get lost  
New Head ladies forward and back  
Then star by the right  $\frac{3}{4}$  around  
Split the sides, turn to the left  
Go round one and circle eight  
Circle eight you're doing fine  
The ladies break and form two lines  
Forward eight and back you go  
Right hand high, left hand low  
Spin the gals and let them go  
All four men pass on thru  
Split the ring and go round one  
Behind the ladies stand  
Forward eight and then fall back  
Two ladies chain on the double track  
Turn 'em boys stand four in line  
Go forward and back and keep in time  
End ladies chain diagonally across  
Same two do a Dixie Chain  
She goes left and He goes right  
Allemande left, etc.

## GRAPEFRUIT I

By Virginia Johnson, San Lorenzo, Calif.

All four couples swing and sway  
Finish it off with a half sashay  
Head two gents and the girl on your right  
Forward and back don't take all night  
Forward again, right and left thru  
Turn on around and pass thru  
Turn alone and circle eight  
Circle eight and don't be late  
All four gents forward and back  
Pass thru go round one  
Into the middle and pass thru  
Circle four with the outside two  
One full turn around that track  
All pass thru, girls roll back  
To an allemande left, etc.

## CALIFORNIA SQUARE SUE

By Jack M. Rhodes, Lynwood, California

First and third forward and back  
Then half square thru right and left  
Face the outside two Suzie Q  
Opposite right partner by the left  
Opposite again right hand around  
Partner left turn her around  
Inside couples California twirl  
Right and left thru turn your girl  
With a full turn around  
Face the outside two Suzie Q  
Opposite right partner by the left  
Opposite again right hand around  
Partner left turn her around  
Inside couples California twirl  
Box the gnat with the opposite girl  
Now don't just stand trail thru across the land  
There's your corner do a left allemande

## PEACH PICKER

By Carl Kindle, Hughson, California

Four ladies chain three quarters round  
Turn 'em boys with an arm around  
Head two couples bow and swing  
Promenade the outside ring  
Half way round just you two  
Down the middle cross trail thru  
Face the sides go right and left thru  
Dive thru, half square thru, go round one  
Behind that one you stand  
Forward eight and back with you  
Forward again double pass thru  
Gents star right, gals turn left  
Twice around you'll hear me sing  
Reverse that star, reverse the ring  
Twice around and don't look back  
Meet your original with a double gnat  
Box it once and box it back  
Promenade don't slow down  
One and three wheel around  
Cross trail to a left allemande, etc.



### MIXED ARCH

By Gordon Blaum, Miami, Florida

First and third go forward and back  
Half square thru, right and a left  
Split the outside round one four in line  
Forward eight and back you go  
Right hand high left one low  
Head two couples go forward and back  
Forward again pass thru split the ring  
Go around one stand four in line  
Forward eight and back you go  
Right hand high left one low  
All four girls go forward and back  
Forward again trail on thru  
Divide the land stand behind your man  
Go forward eight and back with you  
Double pass thru and U turn back  
It's a double dixie chain, girls go right  
Gents star left in the middle of the night  
Go twice around and don't be late  
Girls step in behind your date  
It's a left hand star, star all eight  
Gents roll back around one girl  
Allemande left with your left hand. . .

### SHE'S ALWAYS ON YOUR MIND

By Glynn Byrns, Little Rock, Arkansas

Record: 1510 Blue Star

Opener:

Join hands circle left, make a great big ring  
Stop face your corner all eight chain  
Four little ladies chain across watch 'em go  
Take 'em by the left a left hand around,  
Back by the right you go  
Allemande left your corner, pass on by your own  
Turn the right hand lady left around,  
Go back and promenade your own  
Take your little old lady home,  
She's always on your mind  
Swing the lady, always on your mind.

Figure:

Head two couples forward, back to the ring  
Cross trail you turn back,  
The opposite box the gnat,  
\*Face the middle, right and left through  
Turn 'em — half sashay  
Star by the right out in the middle,  
One time around that way  
Allemande left your corner,  
Your partner box the gnat  
Pull her by, the corner box the flea  
Promenade that lady home  
Keep her for your own,  
She's always on your mind  
Swing the lady, always on your mind

Sequence: Opener, twice for heads, opener for break, twice for sides opener

All Eight Chain: Face your corners, gents pull your corner by and pivot the next girl to face the middle. (Use right hand to pull corners by)

\*After you have boxed the gnat, face middle, new partner is on your right then do a right and left through in the middle, turn your girl, then roll her across for a half sashay, this is new partner; at this point you have your original partner back on your right.

### THAR'N AROUND

By Dan Weigle, Wiesbaden, Germany

Allemande left and here we go  
A right and left then Do paso  
New pardner left and corner right  
Pardner left like an allemande thar  
Back up boys in a right hand star  
Shoot that star but not too far  
A right to the next for a wrong way thar  
A full turn around to a back up star  
Back up boys in a left hand star  
Shoot that star full turn around  
A left to the next then Do paso  
This pardner left new corner right  
Pardner left like an allemande thar  
Back up boys in a right hand star  
Now shoot that star like an old Red Hot  
Turn the right hand lady with a right hand round  
Pardner left go all the way round  
A right to the corner for a wrong way thar  
Back up boys in a left hand star  
Throw in the clutch and put it in low  
Twice around the ring you go  
Skip this gal don't be late  
Next gal catch all eight  
With a right hand half around  
Back by the left go all the way round  
Four ladies chain, grand chain  
Across the ring and back again  
Hurry up gals, don't be slow  
Get back home on a heel and toe  
Ladies center and back to the bar  
Gents center right hand star  
Go once around  
Find your corner.

(Repeat from beginning three more times for a fast moving dance or allemande L & R & L Grand.

### BREAK

By Bill Copeland, Birmingham, Alabama

Heads go forward and back like that  
Forward again and box the gnat  
Face your partner (girl on left)  
Then square thru  $\frac{3}{4}$ 's man  
And there's your corner, left allemande.

### DELTOID ACTION

By "Doc" Louthan, Los Angeles, California

Heads to the middle and back like that  
Into the middle and box the gnat  
Now box the flea with the same girl  
With the girl on the right California twirl  
You separate go 'round one  
Into the middle and pass thru  
Right and left thru with outside two  
Inside arch and outside under  
Circle in the middle, go like thunder  
Once around and pass thru  
Box the gnat with outside two  
Face the middle and pass thru  
With the girl on right California twirl  
The girl to the left, swing and whirl  
Then allemande left, etc.

Original partner

Note: For quick break you may use a  $\frac{3}{4}$  square thru in place of the first four lines.



## FRAULINE

By Red Warrick, Kilgore, Texas

**Record:** Longhorn 121

**Opener:**

**Now you bow and swing your partner**

**Allemande left your corner**

**Grand old right and left along that river Rhine**

**When you meet that pretty maid**

**Do si do then promenade**

**Single file with that pretty Frauline**

**Girls back track 'round the ring**

**Go twice around the outside**

**Meet your own, right hand whirl,**

**Allemande left that corner girl**

**Come on back and promenade her**

**Take her home and serenade her**

**And swing with your pretty Frauline**

**Figure:**

**One and three go up and back**

**Half square thru across the track**

**Right and left thru the outside four,**

**Turn 'em boys and circle four**

**One full turn here's what you do**

**Dive thru, then pass thru**

**Allemande left your corner,**

**Grand old right and left you're goin to go**

**When you meet your Frauline**

**Way down by the river**

**Do si do your own little girl,**

**Take your corner swing and whirl**

**Promenade 'neath stars above her**

**And swing like you love her**

**She'll be your pretty Frauline.**

Repeat Figure for 1 and 3, Opener,  
figure twice for 2 and 4

## GYPSY WALTZ

By Ralph and Eve Maxhimer,  
North Hollywood, Calif.

**Record:** Sunny Hills — AC 133-SO

**Position:** Open — both facing LOD.

**Footwork:** Opposite throughout. Directions for M.

**Introduction:** 4 measures. 1-2 Wait

3-4 Bal. apart; Bal. together

**Measures**

### PART A

**1-4 Step, swing, — ; Manuv., touch, —; Waltz turn; Twirl R, 2, 3;**

Starting on M's L ft. inside hands joined, step fwd. on L, swing R fwd., hold 3rd ct; Step fwd. on R and manuv. to face RLOD in closed pos., touch L beside R, hold 3rd ct; Do one R face turning waltz; starting back on M's L. M does one fwd. waltz R, L, R, as W twirls R face L, R, L, under M's L arm, ending in Varsouvienne pos. both facing LOD.

**5-8 Fwd. waltz, 2, 3; Step, swing, —; Bwd. waltz, 2, 3; W turns away, 2, 3;**

In Varsouvienne pos. do one fwd. waltz; step fwd. on R, swing L fwd., hold 3rd ct; Do one bwd. waltz; As M continues another bwd. waltz W turns away R face keeping R hands joined until the last ct.

then join inside hands in open pos. both facing LOD.

**9-16 Repeat meas. 1-8 ending in closed pos. M's back to COH.**

### PART B

**17-20 Bal. bwd, 2, 3; 1/2 R face turn, 2, 3; Bal. bwd, 2, 3; 1/4 R face turn, 2, 3;**

In closed pos. M's back to COH bal. bwd. on L, touch R beside L, hold 3rd ct. Do one R face turning waltz R, L, R; making 1/2 revolution to end in closed pos. M's back to wall; Bal. bwd. on L, touch R beside L, hold 3rd ct. Do one R face turning waltz R, L, R; making 1/4 revolution to end in semi-closed pos. both facing LOD.

**21-24 Fwd. waltz, 2, 3; Fwd. waltz, 2, 3; Twirl 1/4, tch, — ; Twirl 1/4, tch, —;**

In semi-closed pos. do two fwd. waltzes L, R, L; R, L, R; As M does a step, touch, hold; in place, W does a 1/4 face turn under M's L arm with a step, touch, hold; As M steps fwd. with another step, touch, hold; W continues with another 1/4 R face turn under M's L arm with a step, touch, hold; to end in closed pos. M facing LOD.

### PART C

**25-28 Bal. bwd. 2, 3; Bal. fwd, 2, 3; Twinkle out, 2, 3; Twinkle in, 2, 3;**

In closed pos. M facing LOD bal. bwd. on L, touch R beside L, hold 3rd ct. Bal. fwd. on R, touch L beside R, hold 3rd ct.

Twinkle diagonally twd. wall in sidecar pos. L, R, L; Twinkle diagonally twd. COH in banjo pos. R, L, R; manuv. on last ct. to end in closed pos. M's back to COH.

**29-32 Waltz turn; waltz turn; waltz turn; Twirl R 2, 3;**

In closed pos. M's back to COH do three R face turning waltzes. As M does one fwd. waltz W twirls R face under her L, M's R arm to end in open pos. inside hands joined, both facing LOD and ready to repeat entire dance.

Dance entire dance 3 times through, ending with twirl and curtsy.

## THE TRAMP

By Johnny Barbour, Campbell, Calif.

**First and third a half sashay**

**Sides to the middle and back that way**

**Side couples right and left thru**

**Heads box the gnat across from you**

**Face the sides — square thru**

**Right, left, right, you do**

**Left to your own pull 'er thru**

**Forward eight and back again**

**Arch in the middle — ends duck in**

**Face the center — square thru**

**Right, left, right, you do**

**Left to your own, you're not done**

**Split the sides, around one**

**Star by the right, once that way**

**Side two a half sashay**

**Allemande left with your left hand . . .**



## WHILE WE DREAM

By Bruce and Shirley Johnson,  
Santa Barbara, Calif.

**Record:** Windsor 7645 "While We Dream"

**Starting Position:** Facing, M's back twd COH, close together, M's R and W's L hands joined.

**Footwork:** Opposite throughout dance. Steps described are for the M, W dances counterpart unless otherwise noted.

**Introduction:** 4 measures — wait first 2 measures then step bwd away from partner on L ft, touch R toe beside L ft, hold 1 ct; step twd partner on R ft, turning  $\frac{1}{4}$  L to face LOD in open dance position, touch L toe beside R ft, hold 1 ct;

### Measures

**1-4 Waltz fwd; Waltz (face-to-face); Waltz (back-to-back); Waltz (on around);**

Start L ft and do 1 waltz step fwd in LOD swinging joined hands up and fwd; start R ft and do 1 waltz step fwd in LOD ending to almost face partner while swinging joined hands down and bwd; swinging joined hands fwd and releasing, do 1 waltz step starting L ft turning away from partner to a back-to-back position, M turning L and W turning R while progressing in LOD; starting bwd on R ft, and continuing to progress in LOD, do 1 waltz step to complete M's L and W's R turn ending to face, M's back twd COH, and take closed dance position;

**5-8 Bal bwd; Waltz ( $\frac{1}{4}$  RF); Waltz ( $\frac{1}{4}$  RF); Side, Draw, —;**

Bal bwd twd COH on L ft, touch R toe beside L ft, hold 1 ct; starting fwd on R ft, do 1 R face turning waltz step turning only  $\frac{1}{4}$  to face RLOD; starting bwd on L ft do 1 R face turning waltz step turning only  $\frac{1}{4}$  to face COH, ending with partners facing, M's R and W's L hands joined, step to R side in LOD on R ft, draw L ft to R but leave weight on R ft, hold 1 ct while assuming open dance position, facing RLOD;

**9-16** Repeat action of Meas. 1-8 with same footwork but moving in RLOD and ending in closed dance pos;

**17-20 Waltz ( $\frac{1}{4}$  LF); Back (pivot), Side, Cross; Step, Swing, —; Step (face), Side, Close;**  
Start fwd on L ft and do 1 waltz step turning only  $\frac{1}{4}$  L to face LOD; as M steps bwd in RLOD on R ft pivoting  $\frac{1}{4}$  L to face COH, steps on L ft to L side in RLOD, steps on R ft XIF of L turning  $\frac{1}{4}$  L to semi-closed position, W takes 3 steps fwd and slightly to R, L-R-L, to end in semi-closed position, both facing RLOD; step fwd in RLOD on L ft, swing R ft fwd, hold 1 ct; step fwd on R ft in RLOD turning  $\frac{1}{4}$  R to face partner, step to L side on RLOD on L ft, close R ft to L taking wgt on R. Partners are now in closed position;

**21-24 Bal bwd; Rollaway; Twinkle; Hook turn;**  
Bal bwd on L ft twd wall, touch R toe beside L ft, hold 1 ct; partners roll away from each other with 3 steps, starting M's R ft and with M turning R while W turns L, both progressing in LOD, to end facing, M's back twd wall, M's L and W's R hands joined; as in a twinkle step and both crossing in front, step on L ft XIF of R, step to R side in LOD on R ft, close L ft to R taking wgt on L ft and turning  $\frac{1}{4}$  L to take semi-closed position facing RLOD; while M steps on R ft XIF of L as in a "hook" step, pivots  $\frac{1}{2}$  L on R ft and holds 2 cts, W walks 3 steps, L-R-L, around M in a close  $\frac{1}{2}$  CCW circle to end in semi-closed position facing LOD;

**25-28 Step, Swing, —; Waltz Fwd (to face); Step, Swing, —; Fwd, Touch, —(lady around);**

Step fwd in LOD on L ft, swing R ft fwd, hold 1 ct; start R ft and do 1 waltz step fwd in LOD ending to face partner momentarily in closed position, then resuming semi-open position; while M takes short step fwd in LOD on R ft, touches L toe beside R ft and holds 1 ct, W takes 3 steps, L-R-L, around in front of M to face him, take closed dance position;

**29-32 Waltz (LF); Waltz; Waltz Balance (L); Waltz Balance (R);**

Starting fwd on L ft do 2 L face turning waltz steps making 1 complete turn to end with M facing wall; start L ft and do 1 waltz balance step to L side in LOD; start R ft and do 1 waltz balance step to R side in RLOD ending in open dance position, ready to repeat the dance; Perform entire dance for a total of 3 times.

**Ending:** Modify Meas. 29-32 on the third time through as follows:

**Waltz (LF); Waltz; Spot Turnaway; Side, Draw, Acknowledge;**

Do 2 L face turning waltz steps, then partners do a spot turnaway from each other in 3 steps, M turning L and W turning R to end facing with M's R and W's L hands joined; step to R side in RLOD on R ft, draw L ft to R and acknowledge partner as music ends.

## BEHIND THE CORNER

By Bill Hansen, West Covina, Calif.

**1st and 3rd lead to the right  
Right and left thru with all your might  
Trail thru make a 'U' turn back  
The opposite there you box the gnat  
Face those two and box the flea  
Face those two, you right and left thru  
Turn 'em around and pass thru  
On to the next and box the gnat  
Face those two, you right and left thru  
Dive to the middle and box the gnat  
Face those two and box the flea  
Face those two and pass thru  
Box the flea with the outside two  
Your corners behind, left allemande**





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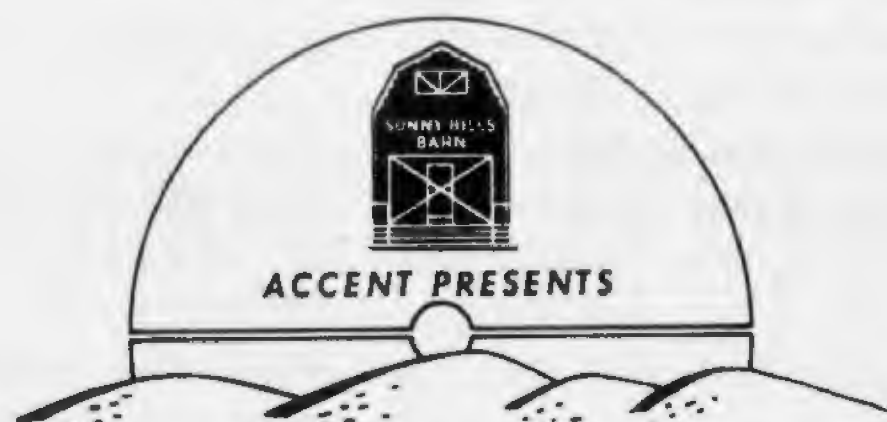
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**T**HE JOHNSONS, transplanted Washingtonians, were tutored in calling, teaching and leadership by Mrs. Blythe House, then of Pullman, Wash. They credit whatever ability and skill they demonstrate, which is quite a lot, to Mrs. House's splendid teaching tactics. Bill and Alyce also absorbed, by dancing with Lee Katke of Spokane, as many of Lee's technical skills in teaching and styling as they could. They have visited and danced many times with Frank and Carolyn Hamilton and worked under the Hamiltons' leadership in 1957 at Dance-A-Cade Institute, Annapolis, Maryland.

Each fall the Johnsons conduct round dance classes, one at the Wheatland Square Dance Center, near Plainfield; one at the S Bar B Square Dance Ranch in Blue Island, Illinois. These classes operate under the gimmick name of "Roundamentals." They also lead a round dance club called the W and Q's or Waltz and Quadrilles.

While they have a great interest in rounds, as such, the Johnsons are also active in square dance clubs, calling for eight of them in the

Chicago area. They have held office as Presidents of the Chicagoland Round Dance Leaders' Society and have been active in the Chicago International Festivals and worked with Chicagoland Society at the 6th National Convention in St. Louis.



*Bill and Alyce Johnson, Clarendon Hills, Ill.*

The Johnsons sincerely believe that the best means of selling round dancing is thru the square dance clubs, with the help and participation of the caller. They are confident that good square dance callers can do the same tremendous job with rounds that they do with their square dance programs, at a realistic level, to allow dancers complete participation.

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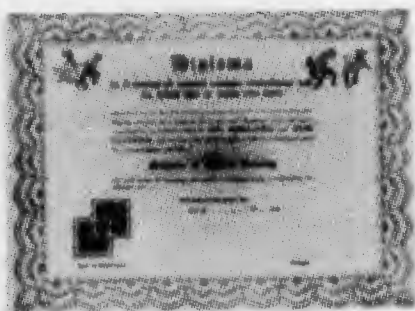
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## FRESNO SQUAR-RAMA

One of the most popular area affairs, and one of considerable magnitude, is the Fresno Annual Kross Roads Squar-Rama in that California town. Several thousands of dancers are usually drawn to this affair which will take place this year on February 28, March 1 and 2.

M.C. will be Cal Golden, lately returned from an Air Force stint in Europe. With him on the program will be six other callers; Darrell Brown, Bill Richardson, Bub Ables, Jim Mork, Bruce Stotts and Glen Story. Instructing round dances will be Hunter and Jeri Crosby and Ralph and Eve Maxhimer.

The Squar-Rama starts on Friday night with a dance at the Fresno Memorial Auditorium. On Saturday there will be workshops, impromptu dancing and clinics all day in both the auditorium and the Palomar Ballroom. Sunday will see more of the same at the auditorium. Bethel Thomason is General Chairman of the affair and Chuck Griffin, President of the Valley Associated Square Dancers who are sponsoring it, plus his governing board, are the Steering Committee.

One of the many "fun" elements of the whole week-end will be the free shuttle-bus service which will cart dancers from one building to another. Many fine exhibitions are planned.

A "package deal" for pre-registrants presents all of the program for only \$6.00 per couple. At the door the price is \$8.00, so register early!

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### OREGON FEDERATION NEWS

Buddy Randall, Chairman of the 1958 Oregon State Festival, reports that things are really shaping up for this affair, to be held July 18, 19 and 20. Two very popular duos, Lee and Mary Helsel and Jim and Ginny Brooks, will be on hand to add to the festivities. A huge outdoor dance floor on the Springfield Junior-Senior High School campus will be the Festival setting. Early registration is advised.

The Oregon Federation of Square Dance Clubs happily announces the formation of its eighth area council. This is in the Klamath Falls area of the state and has been named, "Interstate Highlanders." They are being warmly welcomed "in."

Latest meeting of the Oregon Federation officers and representatives was held on January 12 at the Stardusters Barn in Cottage Grove.

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## **CALENDAR OF SQUARE DANCING EVENTS**

Feb. 1—Imperial Valley Assn.—Calif. Council  
Mtg., El Centro, Calif.

Feb. 1—2nd Club Festival

Tall Cedars, Teaneck Road, Teaneck, N.J.

Feb. 8—6th Ann. Couple Dance Festival

Houston, Texas

Feb. 8—San Luis Obispo Co. Assn. Roundup

Jr. High Gym, San Luis Obispo, Calif.

Feb. 9—Palomar Assn. Jamboree

Recreation Center, Oceanside, Calif.

Feb. 14—Diamond Squares 3rd Ann. Jamboree

Holy Cross Cafeteria-Hall

Springfield (Del. Co.), Pa.

Feb. 15—Dixie-Twirlers Valentine Dance

McLean H.S., McLean, Va.

Feb. 15—Carrot Festival, St. Joseph School,

Holtville, Calif.

Feb. 15-16—4th Ann. Johnny Appleseed Fest.

Y.M.C.A., Mansfield, Ohio

Feb. 21-22—Calico-Jeans Jamboree

St. George, Utah

Feb. 22—Savannah Square-Up

Savannah, Ga.

Feb. 22—10th Ann. Eb & Ely Jamboree

Armory, Univ. of Md., College Park, Md.

Feb. 28-Mar. 1—11th Ann. Valley of Sun Fest.

High School, Phoenix, Ariz.

Feb. 28-Mar. 1-2—Annual Squar-Rama

Municipal Audit., Fresno, Calif.

Mar. 8—Jamboree

Coliseum, Houston, Texas

Mar. 22—N.E. Okla. Dist. Festival

Fair Grounds Arena, Tulsa, Okla.

Mar. 23—1st Dist. A-Square-D Spring Dance

Palladium, Hollywood, Calif.

Mar. 28-29—11th Ann. Aggie Haylofter Fest.

Men's Gym, Colo. State U., Ft. Collins, Colo.

Mar. 29—No. Central Dist. Festival

Conoco Gym, Ponca City, Okla.

Mar. 29—3rd Ann. Junior Jamboree

UAW-CIO Local 719 Civic Center,

La Grange, Ill.

Mar. 29—Alabama Jubilee, Municipal Aud.,

Birmingham, Alabama

Apr. 4-5—8th Annual Festival, Yuma, Ariz.

Apr. 5—So. District Festival

City Audit., Ardmore, Okla.

Apr. 11-12-13—5th Ann. Calif. Convention

Holidayland, Disneyland, Anaheim, Calif.

Apr. 18-19—Kansas State Festival

Munic. Audit., Topeka, Kansas

Apr. 25-26—3rd Annual Las Vegas Festival

Las Vegas, Nevada



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The first couple out to the couple on the right  
And you circle four in the middle of the floor  
Now two hold up and through go four  
Turn right around and you go back through  
And you tie the knot like the cowboys do  
Pick up a couple and you circle six  
Now two hold up and through go six  
Turn right around and go back through  
And tie that knot like you used to do  
Circle to the left and don't be late  
Pick up that couple and circle eight.

**FOR A MIXER:**

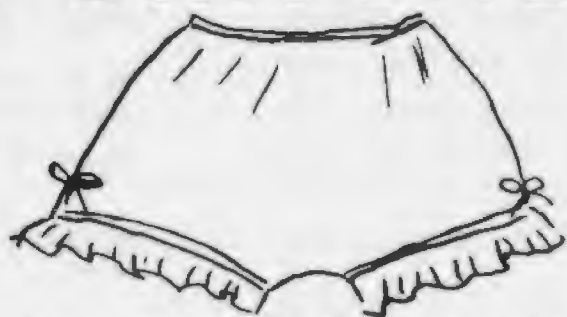
Cowboy Loop has a definite appeal as a novelty mixer but, as in the case of any novelty should be used sparingly. To make a mixer, the caller allows the dance to progress until the lead couple has accumulated two other couples and there is a circle of six in the center of the set. At this point, instead of having the lead man take his line under the arch made by the last couple, the caller tells him to "take your line to another square and through another arch." There's usually a scramble for a moment or two but eventually the squares will be formed and ready for more.

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## AH! THOSE DEADLINES!

At the risk of being repetitious, we must again emphasize to all who send in material for use in the pages of Sets in Order, that our deadlines are adamant and they are observed, simply to get your magazines to you on time. Please make a note — copy must be in our office by the FIRST of the month preceding date of issue. In other words, if you want something to make the April issue, it must be in our hands by March first. We want to hear from you — but on time, please!

## CALLERS' ASSOCIATION ELECTS

The Board of Directors of the Southern California Callers' Assn. will serve in the following capacities for 1958: President, Lefty Davis; Veep, Darrell Brown; Secretary, Bill Seibert; Treasurer, Izzy Weinstein; In-Service Training, Doc Alumbaugh; Membership, Bill Hansen; Public Relations, Ralph Maxhimer; Dancer Relations, Med McMasters; Internal Services, George Watts; Social Relations, Fenton Jones. Incumbent members are Brown, Seibert, Alumbaugh and Hansen.

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### ON FLORIDA DANCING

Bob and Doris Stone of Melbourne, Florida, want to let everyone know that "western style" square dancing may be found in their area. It seems that Melbourne is only 13 miles from Patrick Air Force Base and not much farther from the Guided Missile Test Center at Cape Canaveral. Aircraft employees come here from all over the states, many among them square dancers who may be looking for western style dancing. This is available with Melbourne Al-

lemanders every Saturday night at the Melbourne Civic Center. Guests, who flood Florida's winters, are especially welcome. "National" callers are featured once a month and among those already presented have been Frank Lane, Johnny Le Clair, Ed Gilmore, Rickey Holden, Red Warrick, Al Brundage and Florida's Don Armstrong. Bob Stone acts as regular caller for the group, so gather 'round, you square dance seekers near Melbourne.

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## HOLLY'S HELPING HAND

Paul and Wilma Derting moved several months ago from Jackson, Mississippi to Georgetown, S.C. Naturally, they took their square dance enthusiasm with them and set to work finding a caller, a building, people who were interested, and breathed a sigh of relief when the date for lessons was set and the publicity out. The radio and newspapers cooperated beautifully and the Dertings felt mighty good until they received a 'phone call saying it was

impossible for their caller to be present. What to do?

A desperate call went out to Melvin Holly, back in Jackson, for help. The reply was prompt. Holly sent some tape recordings he made made of lessons and calls. He has kept them coming, in spite of a recent illness when he continued making them from his bed. Every tape includes words of encouragement and the lessons plus encouragement are really boosting square dancing in Georgetown.



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(Letters, Continued)

Dear Editor:

Woops, you goofed. Must not have been listening to the caller. My January Sets in Order was a regular edition instead of the callers edition. So let's square your sets and start over. If you will send me a copy of the callers edition, we'll call it square. Wouldn't want to break the chain, you know.

Carol Carlson

Rockford, Illinois

**Editor's Note:** Yes, our mailer did goof and if you missed receiving the callers edition, let us know and we'll send you a January Workshop. A handful of plates were inadvertently filed in the wrong edition drawer. We'll never know unless you tell us.

Dear Editor:

... We have enjoyed our tour up in Alaska, primarily because we kept active calling and teaching square and round dancing at the base. We have had a most popular square and round dance club at the Northern Lights Service Club at Ehnendorf Air Force Base and we are sure it was due largely to the help we received in our Sets in Order magazines. Our groups have been dancing the newer dances both round and square because we have been in constant contact with the newer dances as they have been published in Sets in Order.

Square and round dancing, at this base, has done much to help foster good will and co-operation between the people of Anchorage and the military. We, in the military service, find that square dance friends will be multiplied by each new assignment we receive...

M/Sgt. John J. and Ruby McKinney  
Anchorage, Alaska

Dear Editor:

I'm so tired of the Idiots. Aren't you?

Bertha Eskay

Plainfield, Wisc.

Dear Editor:

... Will say HELLO to all the fine people ... that we had the pleasure of meeting in San Diego last year. We sure enjoy your mag. from, "As I See It" to Grundeen on the back, with everything in the middle, especially, the Workshop...

Ralph and Eleanor Rowland  
Tacoma, Wash.



Dear Editor:

I have been enjoying your very fine magazine for several years, particularly the Style Series, Workshop, and the other squares and rounds you print.

However, I have not felt impelled to write to you until I received the December issue, where, lo and behold, I find a way to learn what is being danced in other parts of the country. Your new feature What's Being Danced fills a long-felt need and by itself would be worth almost the entire cost of a subscription. Please continue it regularly. I think it will appeal particularly to those, like me, who live in small towns or isolated areas and cannot easily visit other clubs to find out what others are doing.

Gilbert T. Payson South Haven, Mich.

Dear Editor:

The Hamiltons (Frank and Carolyn) visited Mannheim recently and my German-American "Swing Your Partner Group" was invited to share in the evening. Since I learned my squares in the Blue Ridge and have never attended a "modern" square dance I appreciate how much I have to learn; however, I've had a lot of fun calling dances in English and German, with occasionally a touch of French for some very mixed groups. The hardest was a group of Jugoslavs, with only one interpreter who understood German, not English; so it was a case of call it in English, translate it into German and then let him "do" it into Yugoslav. Have you ever seen a Delayed-Action Square Dance, or a "Second Take Dance?" I think we originated it that night!

Denise Abbey USIC, Mannheim, Germany  
Dear Editor:

... One of the sidelights of our (recent) Jamboree was a visit from one of our own top-notch instructors and callers, who came to the dance from the hospital on a stretcher. Everybody knows Bill Jacobson and his wife, Dorothy; Bill has been in the hospital for the past 10 weeks, after an operation. Having only removed the cast, we brought Bill to the Jamboree in an ambulance, because Bill just wouldn't be denied. He couldn't lie in the hospital while such a dance was in progress.

Everyone in attendance was very happy to see and talk to Bill and at 11 in the evening he had to return to the hospital, where he is still recuperating. You see, you just can't keep a good square dancer down!...

John R. Mintenko Fort William, Ont., Canada

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## CALIFORNIA CONVENTION PANELS

Panels will be given special emphasis at the 5th Annual California Square Dance Convention, to be held at Disneyland, Anaheim, California, on April 11-13, 1958. Clubs are well-advised to have representatives at all of these convention panels as a vast amount of thought and experience will go into their preparation, to be passed along to all attending.

A new type of panel will be aimed at greater club participation. This will deal with methods of organization and operation. It will also show clubs how to make better use of the services available to them from associations, magazines, recreation departments and civic groups.

For further information contact your local association or write to the 5th Annual Convention, P.O. Box 2138, Alhambra, Calif.



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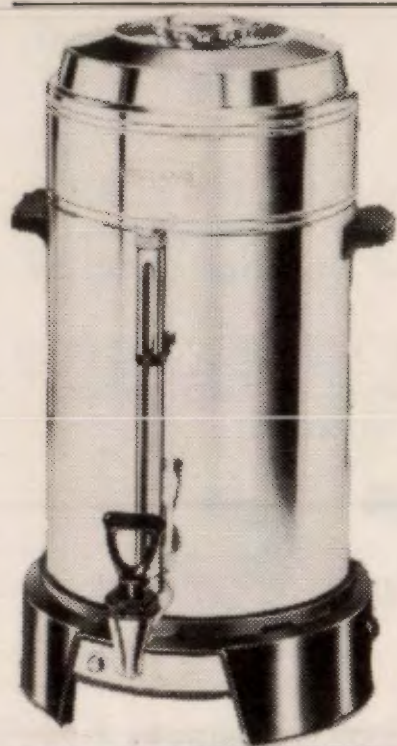
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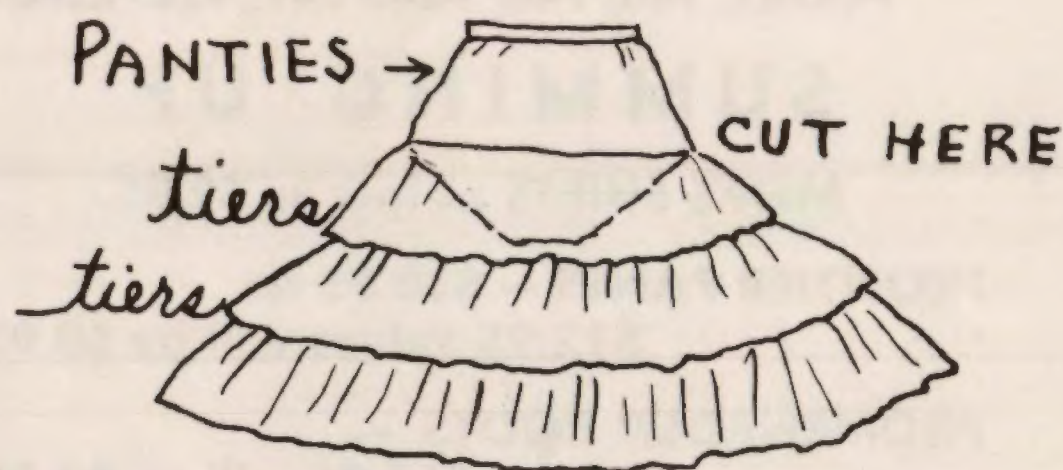
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## "DOLL LADY'S" DANCERS

Square dancing sometimes becomes important and interesting even to people who can't participate actively. Such is the case with Mrs. Helen Rohde at Atascadero, California, who saw square dancing at Dale Van Saun's Do-Pas-O-ers and was so intrigued she went home and whipped up a set of doll dancers and musicians. Cork heads are on pipestem bodies, faces drawn in ink and colored with nail polish. Clothes are bright bits of felt and scraps of materials.



"Doll Lady" Helen Rohde's set of square dancers, caller and musicians.

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# **FIDDLIN' AROUND**

## **IS HIS BUSINESS**

### **AN UNUSUAL MAN AND HIS UNUSUAL HOBBY**

**"FIDDLIN' BOB"** ROGERS of La Puente, California, has played for a lot of square dances and you have heard him on Sets in Order recordings. Not only does he play violins, however, but he makes them, too! And out of the most surprising materials. One of his two prizes is made from *horsehair*; the other from *kitchen matches and ice cream sticks!*

The horsehair fiddle is constructed of black and white horse hair and glue. "My cousin in Tennessee," Bob tells us, "cut all the hair from the tails of three of his horses and I put all three tails into this fiddle. It took me four months to make this one."

"First I made 4 plaster of paris molds, 1 for the top which also works for the back and 3 for the sides. I stretched the hair over the molds with glue, let all the pieces dry, then took them off the molds and glued the pieces together. It is a full-sized fiddle and has a nice deep bass tone."

"I stumped the panel on the Your Claim to Fame T.V. show with this violin, which I'm pretty sure is the only one in the world made of horsehair."

Bob's two daughters, Edith and Jeanie brought home from school 422 ice cream bar sticks, all *used* and from these Bob started making the other amazing fiddle.

"I first made a board of the ice cream sticks 8 layers high, fitting and laying them like bricks, with glue. When the board was dried I scraped out the shape of the fiddle. My tools were a hunting knife, pocket knife, sandpaper and a few clamps. I made the sides of the instrument from maple veneer. The top of the fiddle I made from 772 kitchen match stems. This is a full-sized fiddle, too, and has 1362 separate pieces of wood in it! This fiddle is

edged with ebony and maple, inlaid. This was the biggest job in the whole thing; it took me 3 weeks. It took 3 months to make the whole stick fiddle. It has a wonderful tone and I play both it and the horsehair fiddle for square dances all the time." Ripley printed a picture of the stick fiddle in his "Believe It Or Not".

Undaunted, Bob is now making a fiddle from *English walnut shells*, which he expects will take him a year to complete. He has promised to let us know how it comes out.

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### *The Roundup*

Folk Dance Fed. of Minn., Publisher  
Box 4006, Univ. Sta., Minneapolis 14, Minn.  
\$2.00 per year

## ANGLO-AMERICAN CHRISTMAS

Americans Lucky and Grace Beason, stationed near London, have done their own part in cementing Anglo-American relations, especially square dance ones. This last Christmas was their final one in England, as Lucky is being "rotated" back to the States and as a glorious kind of wind-up, the Beasons entertained a throng of their English square dance friends at their home, "Accra" in Staines, Middlesex, over the Christmas holidays.

The groups represented were: Lucky's clubs, the L7, Happy Hoedowners and a Youth Group; Pete Sansom's Foot & Fiddle; Jack Unwin's Riverside Club; Pat McQuaid's Circle and Swing; Jimmy Morris' Woodberry Downs Club; Pete King's Renegades; Max Stern's Lariat Club; and Tommy Cavanagh's East London Hoedowners and Lister Club.

Atmosphere was festive at the Beason's in the Christmas manner and on the Monday before Christmas the gang gathered to attend the L7's regular dance. After the dance the traditional coffee and eats were served at the Beasons' and the crowd bedded down, the boys on mattresses in the living room; the girls sharing the beds available, for what remained of the night. The next day more dancers sashayed in to join the group and at midnight gifts (more than 100 of them around the tree) were opened, with much merriment. Standout: Pete King gifted his lovely Joan with a diamond; she gave him a "picture ring" in return.

Christmas dinner was served by the Beasons' and that night the gang was off to the Railway Hotel in Staines, where Lucky had rented the hotel ballroom for yes, a square dance. Boxing Day, Dec. 26, ended up with a square dance at Wealdstone.

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## GOOD RULES FOR "VISITATIONS"

Shuffles and Ruffles Club of Lakewood, California, is a group that includes in its club program many visits to other clubs in the general area. Their Shuffles and Ruffles paper, "Tracks," recently included the following "Visitation Etiquette," which might well be noted:

1. Keep informed on
  - a. Organized Club Visits
  - b. Other Square Dance events in the area.
2. Wear Club Outfits and Club Badges.
3. If a group of more than two squares is coming, notify the host club in advance, if possible (even an hour or two helps).
4. BE ON TIME.
5. Sign the Guest Book or List.
6. Mix — dance with many different couples. Introduce yourself and find out others' names.
7. Talk with other people. Invite them to Shuffles & Ruffles. Give them an S & R card. Advertise any special S & R dance.
8. Speak to the caller. Tell him you enjoyed his calling.
9. Be quietly courteous when announcements are made.
10. As you leave, tell members of the host club that you had a nice time.
11. Have a good time — and show it!

(Jean Fuller)

## SORRY — NO SALE!

Every once in awhile some eager dancer will come to see us at 462 N. Robertson in Los Angeles, ready to purchase a Sets in Order record on the spot. We are grieved to have to say, "No" to those who have made the effort. We do not have *any* records for sale and all of our Sets in Order records are handled thru a national distribution system.

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# MOON-LIGHT SWIM

By Bob & Helen Smithwick, La Jolla, Calif.

**Record:** RCA Victor No. 47-7020 — Moon-Light Swim — Tony Perkins

**Position:** Open facing LOD

**Footwork:** Opposite, directions for M

## INTRODUCTION

### Measures

**1-4 Wait; Wait; Balance Apart Touch; Balance Together Touch;**

### PART A

**1-2 Step, Close, Step, Brush; Step, Close, Step, Brush;**

In open dance pos facing LOD starting M's L ft do a step, close, step, brush (with slight swaying hip motion) apart; then starting M's R ft do a step, close, step, brush (with slight swaying hip motion) together.

**3-6 Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Brush;**

Starting M's L ft and with slight swaying hip motion do 4 step, close, step, brushes to complete a small circle (M going L and W going R) ending facing partner with M's back to COH.

**7-10 Side, Behind, Side, Brush; (W Twirl) Side, Behind, Side, Brush; (W Twirl) Two-Step Turn; Two-Step Turn;**

Starting M's L ft do a side, behind, side, brush in LOD as the W twirls R face under M's L and her R arm; then as M does a side, behind, side, brush in RLOD the W twirls L face under M's L and her R arm; in closed dance pos do 2 R face turning two-steps progressing in LOD to end in open pos facing LOD.

**11-20 Repeat** Meas 1-10 to end in closed dance pos M's back to COH.

### PART B

**21-24 Side, Close, Cross, —; Side, Close, Cross, —; Fwd, Close, Back, Lift; Back, Close, Fwd, Touch;**

Starting M's L ft do a side, close, cross in RLOD (both crossing in front); then starting M's R foot do a side, close, cross in LOD (both crossing in front) to end in semi-closed pos facing LOD; step fwd L, close R, step back L, lift R; step back R, close L, step fwd R, touch L;

**25-28 Repeat** Meas 21-24 turning to face partner on first ct of meas 25, then assume open dance pos on the last ct of meas 28.

**Sequence:** A, B — Part A meas 1-10, B — Part A meas 1-10, Tag.

**Tag:** Side, Behind, Side, Brush; (W Twirl) Side, Behind, Side, Brush; (W Twirl) Two-Step Turn; Two-Step Turn; Twirl, 2; 3, 4;

Repeat action of meas 7-10 of Part A then as the W twirls R face under M's L and her R arm making two complete turns the M walks fwd L, R, L, R, change hands and bow.

---

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**"LET'S DO IT"**

AL and MARY BRUNDAGE got this one up particularly for square dancers, and the music has some piano styling in it that makes it mighty toe-tickling.

*it's a ding-dong dilly,  
this new singing square -*

**"HEARTACHES"<sup>99</sup>**



- with a different kind of basic rhythm and with a dance by BILL HANSEN (ol' "Square Thru", they call him) of West Covina, Calif. . . . that's darned sure to keep you awake. ROBBY ROBERTSON was wide awake when he called it and the SUNDOWNERS BAND snored softly with the music.

On the turn-over side is a real cutie written by that gal in a million, RUTH STILLION, to a somewhat modernized version of -

**"WHEN YOU AND I WERE YOUNG, MAGGIE"**

Don't under-rate this one, looks like it might be a "sleeper".

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